



History, Theory,
Aesthetics, Typology
EMILY E. AUGER



TAROT

and other
MEDITATION
DECKS

Tarot and Other Meditation Decks

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Aesthetics, Typology*

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On the cover: Cards from the Rider-Waite Tarot Deck
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I first presented some of the material in this book in a series of conference papers between 1997 and 2002, including: “Authors of the New Age” (San Antonio: Popular Culture Association conference, 1997), in which I proposed a categorization system for contemporary meditation decks emphasizing annotative and discursive Tarot; “Native American Tarot: Cards for the Curious or a New Sacred Path?” (Berkeley: Native American Art Studies Association conference, 1997); “Artistic Quality in Contemporary Tarot” (San Diego: Popular Culture Association conference, 1999); and “The Post/Modern Art of Tarot” (Calgary: Universities Art Association of Canada conference, 2002). The discussion of Arthurian and Celtic Tarot and meditation decks was first delivered in two papers: “Arthurian Legend in Tarot” (New Orleans: Popular Culture Association conference, 2000) and “Structure in Arthurian and Celtic Tarot and Meditation Decks” (Philadelphia: Popular Culture Association conference, 2001). Some of this latter conference material appears in the essay “Arthurian Legend in Tarot” in *King Arthur in Popular Culture*, eds. Elizabeth S. Sklar and Donald L. Hoffman (Jefferson, N.C.: McFarland & Company, Inc., Publishers, 2002) 233–248. Some of the research in Chapter One appears in “Looking at Native Art through Western Art Categories” in the *Journal of Aesthetic Education* 34.2 (Summer 2000): 89–98, and some of the material in Chapter Two derives from my graduate studies of English literature with professors G. Kim Blank and Gordon Fulton at the University of Victoria (2000–01). My thanks to the conference organizers and other participants, anthology and journal editors and my professors. My thanks also to those who granted permissions for reproductions.

In the documentation of decks and their associated pamphlets and books, I have given copyright dates wherever possible as publishing dates are often unspecified. Deck contributors are cited in alphabetical order with the artist, if

known, specified. My apologies for any wrong emphases in my attribution of contributions. It was often difficult to determine the exact nature of individual contributions to these works.

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Preface

Tarot, originally a fifteenth-century card game and since the later eighteenth century an occult accessory, has most recently transformed into a kind of “meditation” deck; its new function is supported by the incorporation of a wide variety of visual and literary symbols from such disparate sources as Arthurian legend and the *I Ching*. Twentieth-century Tarot decks are distinguished from other meditation decks by their standardized images and division into a 22-card major “arcana,” formerly a set of trumps, and a minor “arcana,” formerly the regular playing deck to which the trumps were attached. All meditation decks may be considered popular art in that they are made for mass marketing and with inconsistent attention to artistic quality; yet, through their use in contemplative, creative, and divinatory exercises, they are, like more commonly recognized types of twentieth-century fine art, widely associated with self-expression and personal development.

As an art historian, I initially became interested in Tarot for the “post-modernist” impulse evident in its numerous adaptations to different styles, themes, and traditions. I found the art form eminently collectible and comparison of the revisions in different decks irresistible; more gradually, I recognized Tarot’s unique conflation of functionality and fine art aestheticism and decided that it merited further study and analysis. My initial goal was a typology that both categorized the different approaches to Tarot revision and placed contemporary Tarot where it so clearly belongs—with other meditation decks. Working with over 100 twentieth-century examples, most produced in the last three decades, I quickly realized that the popular and influential *Rider-Waite* deck (1910), produced by Golden Dawn members Arthur Waite and artist Pamela Smith, would serve as an effective prototype or, to use the anthropological term, “type specimen,” relative to which others might be analyzed.

As I studied these examples, I realized that artists who most radically alter the prototypical Tarot design do so not simply by right of artistic license, but because their particular didactic or ideological intentions require a clearer separation from the history and social forms imbedded in its imagery and structure: this understanding laid the foundations for the criteria by which I distinguish annotative and discursive decks and their subtypes. This typology remains central to my thinking about Tarot and it will, no doubt, be the feature of greatest interest to collectors.

While working on the typology, however, I became intrigued by the idea that the recent revisions of Tarot are not so much replacements for the older decks as they are the results of the feudal, modern, and post-modern concepts readily associated with changes in Tarot function from game to occult accessory to meditation aid, as well as broader historical developments in the western world; indeed, the effectiveness with which these concepts have accrued, rather than substituted for each other, in Tarot, supports the genre's unique contemporary function as a heterotopian "space" where the individual may seek transformative understanding of himself, society and the universe. This Tarot is akin to the library or museum, both of which are also heterotopias based on the accumulation of history, and is supported by the invitation the deck format extends for play, even in its most esoteric revisions. Combined with the artist's and querent-reader's particular sense of purpose, this functionality is the essence of all Tarot creativity.

The actual methods by which the querent may learn to read the images and symbolism of specific decks may be found in their accompanying handbooks and a wide array of related popular sources so I have chosen not to address that topic here; instead, I present my research on the visual and literary theoretical and aesthetic concepts and conventions contributing to the Tarot heterotopia. It is, however, my hope that the artist and querent-reader, turning back to their decks from this book, will find, as I have, that familiarity with these concepts and conventions enhances their understanding of Tarot.

Further, it is a commonplace among historians of all types, but particularly those engaged with popular culture, that the art of real value in any given time and place is that which helps people to find a sense of reality, to find themselves. I believe, therefore, that recognition of the purposes and content of this unique, affordable and aesthetically satisfying popular art form is as important to understanding our times as is the study of more extravagant and critically acclaimed works. This book is intended to bring recognition to the place of contemporary Tarot and other meditation decks in cultural history and the conventions by which they help people find their place in the world.

Plates to which the text refers are found in the Appendix.

Introduction

Tarot originated as a game in the fifteenth century, acquired occult associations by the late eighteenth century,¹ and, by the late twentieth century, transformed into a kind of meditation deck. Meditation decks consist of cards with images supposed to have particular spiritual or psychological import for, or effect upon, the “reader.”² They are used in contemplative, creative, and divinatory exercises, as amusement, and as collector’s items. Most have pamphlets or guidebooks that explain the meaning of the cards, suggest “spreads” or patterns for card layouts, and provide sample “readings.” While such decks may vary in imagery, style, and numbers of cards, most twentieth-century Tarot decks are based on the divisions and frequently the images of the *Rider-Waite* deck (1910), researched by Arthur Waite (1857–1942) and rendered by artist Pamela Smith (1878–1951).

Born in England to American parents, Smith spent her youth between England, the United States, and Jamaica, and settled back in England in 1899. While in Brooklyn between 1893 and 1897, she attended the Pratt Institute where she studied with Arthur Wesley Dow and learned about synthetism, Japanese prints, and the other artistic trends of the day. Throughout her life, Smith was interested in theater and music, the latter providing inspiration for her vision-based images. She also supplemented her income illustrating books, writing, and telling Jamaican folk tales at parties.³

Smith, like Waite, was a member of the British Hermetic Order of the Golden Dawn (founded 1888). While some of the Tarot designs Smith created on commission for Waite in 1909 for purposes related to the activities of this order are markedly similar to her earlier original works, the overall deck follows historical precedent in its primary images and in its structure. Its 78 cards are divided into a 22-card “major arcana” (Chart 1) and a 56-card “minor arcana” with suits of Pentacles (Coins), Cups, Swords, and Wands, each with four court and ten numbered

cards. First published in 1910 by William Rider and Son of London, U.S. Games Systems issued an authentic facsimile edition in 1971 that has been widely available ever since.

The *Rider-Waite* deck marks the beginning of the last of the four historical phases of Tarot symbolism identified by Stuart Kaplan.⁴ The first of these phases includes the oldest extant Tarot cards, including Francesco Sforza's fifteenth-century hand-painted *Visconti-Sforza* deck. In 1450, Francesco became the first Sforza to militarily appropriate the title of Duke of Milan and the Visconti family heraldry associated with its legitimate heirs. As Michael Dummett, author of *The Visconti-Sforza Cards* (1986), observes:

It is the appearance of many of these, together with a distinctive Sforza device—three linked rings—that provides the decisive evidence that the Visconti-Sforza cards were made for Francesco. The three rings appear in conjunction with the ducal crown, with fronds of laurel and palm (a Visconti device), on the garments of the Emperor and Empress. Francesco would never have countenanced such an association before he had made good his claim to the duchy; the pack, therefore, cannot have been painted earlier than 1450.⁵

Since the early twentieth century, it has been speculated that an artist named Boniface Bembo, and more recently that an artist named Francesco Zavattari, may have produced the *Visconti-Sforza* deck as well as the illustrations for the *Lancelot* manuscript written by Zuliano de Anzoli in Italian vernacular circa 1446 about King Arthur and his knights.⁶ Regardless of which artist completed them, there are noteworthy similarities between some of the figures in this deck and manuscript. For example, the manuscript scene depicting Lancelot mourning the supposedly dead Tristan includes two figures that are almost identical to the figures on the Fool (fig. 1) and Hermit cards.⁷ It is apparent that the origins of the Tarot figural types and those of Arthurian legend have common roots in medieval culture, and it is probable that the similarities between them are due not only to a common creative hand but to the widespread artistic practice of re-using sketches in a variety of compositions. The stock characters so represented sometimes reappear with consistent associations as does the Fool in English manuscripts; in thirteenth century psalters, he typically appears impoverished, bald, and only partly clothed, debating with the King, and often eating a white disc. In fourteenth century manuscripts, he wears monk's clothing or argues with a monk, addresses a devil, dances before the King; and sometimes he eats a white object. By the fifteenth century, he is a jester or courtier who disputes with the biblical King Solomon, talks to the King, in or out of court, or to the animals, and argues with God. Similar associations appear in French and Italian manuscripts from the thirteenth century onward; some sources indicate that he is iconographically related to certain Egyptian deities.⁸

The authors of *A Wicked Pack of Cards: The Origins of the Occult Tarot* (1996), Ronald Decker, Thierry Depaulis, and Michael Dummett, believe the invention of Tarot coincided with that of trumps in card games circa 1425. Playing cards appear to be of Islamic origin and came to Europe sometime in the latter half of the fourteenth century as a 52-card deck with four suits: cups, coins, swords, and polo sticks. Each suit had three court cards and ten numbered cards. Since Europeans knew nothing of the game of polo at the time, polo sticks soon changed to

Chart 1. *The Rider-Waite Tarot* (1910) Major Arcana

0	The Fool	XI	Justice
I	The Magician	XII	The Hanged Man
II	The High Priestess	XIII	Death
III	The Empress	XIV	Temperance
IV	The Emperor	XV	The Devil
V	The Hierophant	XVI	The Tower
VI	The Lovers	XVII	The Star
VII	The Chariot	XVIII	The Moon
VIII	Strength	XIX	The Sun
IX	The Hermit	XX	Judgement
X	Wheel of Fortune	XXI	The World

batons. Tarot decks retained the Italian suit variations, so in Italy, where Tarot seems to have been invented, it was just a regular deck with 22 trumps and a Queen added to the court cards.⁹ The four suits relate to the four estates evident in European society around that time: swords represent nobility; cups represent the clergy, with the chalice being that of Catholic mass; coins represent merchants, townsmen, and burghers; and staves represent peasants and servants. The court cards represent the nobility according to increasing power: Knave, Knight, Queen, and King.¹⁰

Tarot was not the only, nor necessarily the first, card game to employ trumps. Indeed, it was not just one game, but a number of different games. One sixteenth-century Florentine variation of Tarot, or tarocco, was the 97-card minchiate deck which contained the usual Tarot trumps, including cards for three of the cardinal virtues—Strength, Justice, and Temperance, but was distinguished by additional cards representing the fourth cardinal virtue of Prudence; the three theological virtues—Faith, Hope, and Charity; the twelve zodiac



Figure 1. *Visconti-Sforza Pierpont Morgan Tarocchi Deck*. 15th century. Facsimile Edition; Stamford, CT: U.S. Games Systems, 1975. 9 × 17.5 cm.

signs—Aries, Taurus, Gemini, Cancer, Leo, Virgo, Libra, Scorpio, Sagittarius, Capricorn, Aquarius, and Pisces; and four natural elements—earth, water, fire, and air. The last five minchiate trump cards—Star, Moon, Sun, World, and Last Judgment (or Fame)—are called the “arie.”¹¹

In all variations of Tarot, the trumps are fixed, rather than established through a bidding process as is done in the modern-day game of bridge. As Decker explains,

All Tarot games are trick-taking games, in which the cards we have been calling “trumps” indeed play the role of permanent trumps. A player who has the lead to the first trick or, as the winner of the preceding trick, to any later trick may play any card of his choice to the table. Subsequent players, in counter-clockwise rotation, must follow suit if they can, that is, play a card of the same suit as that led, or, if they cannot follow suit, must play a trump; they must play a trump if a trump was led. Only one who cannot follow suit and has no more trumps in his hand is free to play any card he likes. If a trick contains no trump card, it is won by the highest-ranking card of the suit led; otherwise, it is won by the highest trump played to it. The Fool or Matto does not count as a trump; it cannot win a trick, but by playing it the player is released from the obligation to follow suit or to play a trump....¹²

In most pre-twentieth century Tarot decks only the major arcana cards are illustrated. The earliest precedent for illustrating the suit cards, as Smith did for the *Rider-Waite* minor arcana, lies in the fifteenth-century Italian *Sola-Busca* deck, which is, according to Kaplan,

the only complete extant pack of seventy-eight tarocchi cards engraved on metal during the late fifteenth century, possibly of Ferrarese or Venetian origin—[and] contains trump cards featuring warriors of antiquity and Latin inscriptions. The twenty-two trumps are single figures based upon ancient history and, except for The Fool, have no counterparts in modern trumps. The name of a classical person, often barely recognizable due to misspellings by the scribe or engraver, appears on each of the trumps except for Mato (The Fool), and on each of the court cards of king, queen, and knight except the page....¹³

In fifteenth-century Europe, a variety of suit names and designs for the regular playing deck, such as roses, acorns, bells, and so on were experimented with. The familiar hearts, diamonds, spades, and clubs were invented in France around 1470 in a further exploitation of the design possibilities of new printmaking techniques.¹⁴ These motifs threw off the class associations of the originals; thus, their popularity may have been enhanced by their apparent political responsiveness to the Catholic church and the rising merchant class, both of which are represented as subordinate to feudal secular powers in the older deck.¹⁵ By the time Tarot spread from Italy to the rest of sixteenth-century Europe, the old suit designs had a certain exotic appearance because they had been so long out of fashion.¹⁶ Tarot games became exceptionally popular everywhere in Europe between 1750 and 1850, except in Britain, Spain, and Portugal. Subsequently Tarot did spread to these countries and to North America and, after the later eighteenth century, became widely identified with divinatory readings.

Kaplan's second phase of Tarot symbolism includes “the images on the fifteenth through nineteenth-century cards that lead up to and include the tarot

of marseilles decks and other similar types, such as the Belgian and Swiss tarots.” The third phase, which overlaps chronologically with the second, is identified with the first adaptations of occult symbolism to the still medievalized Tarot images by such individuals as the Protestant Freemason Antoine Court de Gébelin (1728–1784) and others.¹⁷ While there are a few references to its early use in social games involving verse formation, there is no indication that Tarot had any occult significance until the late eighteenth century. It was Court de Gébelin who “recognized” the Egyptian esoteric content of the cards while watching others play with a relatively recent version of the Marseilles deck and thus established the modern practice of intuitively reading Tarot.

Court de Gébelin discussed his newfound understanding in the first known essay on Tarot included in Volume VIII (1781) of his 22-volume *Monde primitif*. Already familiar with the occult theory that the Greek god Hermes was also the Egyptian god Thoth, he supposed that Tarot not only originated in Egypt, but that it contained the disguised wisdom of ancient priests. He linked Tarot images, perhaps for the first time, with language symbols when he noted the “correspondences” between the 22 trumps in the Tarot and 22 letters in the Hebrew alphabet.¹⁸ A wide range of books and decks exploiting Tarot mysteries followed Court de Gébelin’s proclamation. As Decker accurately observes:

the most interesting fact about the Tarot pack ... [is that it is] the subject of the most successful propaganda campaign ever launched: not by a very long way the most important, but the most completely successful. An entire false history, and false interpretation, of the Tarot pack was concocted by the occultists; and it is all but universally believed.¹⁹

Contemporary Tarot use, following the implications of Court de Gébelin’s discovery, involves laying out the cards in one of the many spreads designed to be responsive to different contexts. For example, the Calendar is supposed to predict the future and the Cross of Destiny is supposed to illustrate the qualities of a person’s life. The frequently advocated Celtic Cross is supposed to effectively answer any question of concern to the querent. To create it, a significator representing the querent is selected and laid down on the table; the significator is removed from the deck before the other cards are laid out to avoid the possibility of its contradictory appearance as the outcome of a spread. In his *The Pictorial Key to the Tarot* (1910), Waite recommends the use of Knights and Queens for men and women over 40, and Kings and Pages for those under 40. Wands are supposed to be appropriate for people with fair complexions and, usually, blue eyes and blonde hair; Cups for those with lighter brown hair and either grey or blue eyes; Swords for those with dark brown hair and either grey or hazel eyes; and Pentacles for those with darker complexions, usually very dark hair and eyes. Waite, however, does advise that all selections be guided by the greater importance of temperament over appearance.²⁰ Other guidebooks suggest that this card be chosen as seems appropriate to the matter at hand.

Other cards are then added to complete the Celtic Cross spread: one over the significator, then one above, one below, one to the left, and one to the right. Four more cards are laid out, one above the other, to the right of this cross. Each position in the spread is associated with a particular aspect of a question or situation such as past influences, obstacles, hopes, fears, and so on.²¹ The interpre-

tation of the images relative to the card position in the spread, to each other, and to the original motivation for the spread constitute a reading. This reading process, which clearly involves visual apprehension, reading, meditation, and possibly a number of other creative, intellectual, emotional, and spiritual activities, may be carried out by a specialist responding to a querent or by a querent-reader who seeks his own answers or practice in some meditation or creative exercise. The presence of a significator transforms the spread and its reading into a kind of self-portrait and the reading into a biography or autobiography depending on whether or not the querent and the reader are the same person.

Among the twentieth-century decks used for these and other types of readings and meditations are those falling into Kaplan's fourth phase of Tarot symbolism—that is, late-nineteenth and twentieth-century decks in which medievalism is given over to occult interests,²² including those decks produced by members of the British Hermetic Order of the Golden Dawn.²³ This Order, founded in 1888, became one of the most prestigious and influential organizations involved in the teaching and practice of western esotericism and attracted the membership of such individuals as W.B. Yeats. The earliest Golden Dawn deck was the Golden Dawn Tarot, originally designed by S.L. MacGregor Mathers (also referred to as Samuel Liddell Mathers) and probably painted by his wife Moina Mathers around 1888. Initiates of the order made their own decks by hand-copying this one. In 1923, Israel Regardie, who joined the Golden Dawn in the 1920s under Aleister Crowley's guidance and became the founder of its North American branch (1970s–1980s), tried to recreate the original Mathers deck from the already revised version. However, as Tarot scholar Cynthia Giles (1992) notes, this deck “doesn't reflect the highly personalized sketch-like quality of the drawings found in the original notebooks of Golden Dawn members.”²⁴ The *Golden Dawn Tarot* painted by Robert Wang from Israel Regardie's personal copy was issued as a commercial deck by U.S. Games Systems in 1978 (fig. 2).

Other members of the Golden Dawn also produced Tarot decks, including Waite, then leader of the organization, who collaborated with Pamela Smith on the *Rider-Waite* deck (1909–1910). Crowley, infamous for his flamboyant approach to the occult, and artist Lady Frieda Harris designed a Tarot deck which was printed in *The Book of Thoth* (1944), published as a deck in 1969 and became widely available after its commercial publication in 1977 (fig. 33).

The decks produced by Golden Dawn members have inspired many remakes and revisions. The major arcana designs of the *Rider-Waite* cards were redrawn in black and white outline during the late 1920s or 1930s by artist Hesse Burns Parke for Paul Case and his order, “Builders of the Adytum,” referred to as BOTA.²⁵ More recently, Godfrey Dowson designed the *Hermetic Tarot* (1980) (fig. 3) according to the astrological correspondences developed by Mathers and other Golden Dawn members, and Sandra Tabatha Cicero designed the *New Golden Dawn Ritual Tarot* (1991) (fig. 4), which she and her partner in this project, Chic Cicero, claim was a response to Israel Regardie's dissatisfaction with available decks. They say Regardie reviewed and approved some of the major arcana sketches before his death in 1985. It is, however, the *Rider-Waite* deck which has been most popular and influential in the late twentieth century.

The influence of the Golden Dawn in general and its use of Tarot in particular fostered the production of new Tarot decks and encouraged artists and writ-

ers to search for further correspondences with other symbolic systems such as astrology, numerology, Kabbala, runes, and the *I Ching*. The articulation of correspondences with such ancient representations of mystical and esoteric beliefs seems to have lent credence to the view that Tarot originated as yet another such system, rather than as an aristocratic game. Most contemporary Tarot artists identify their work with esoteric symbolic systems in some way, but most are only peripherally interested, if at all, in occult organizations and most of their decks cannot be properly placed in Stuart Kaplan's fourth phase of Tarot symbolism.

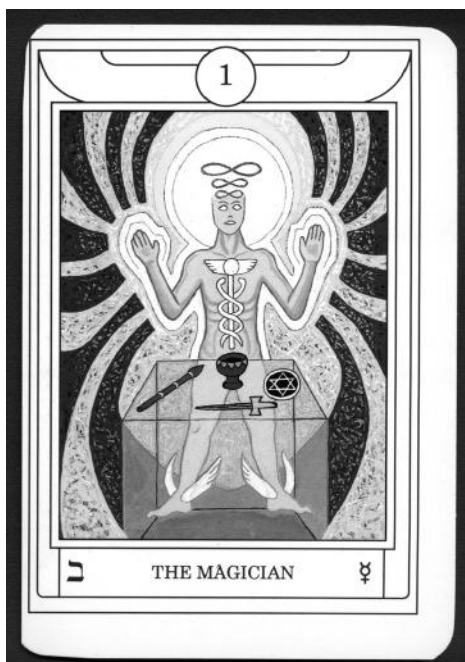
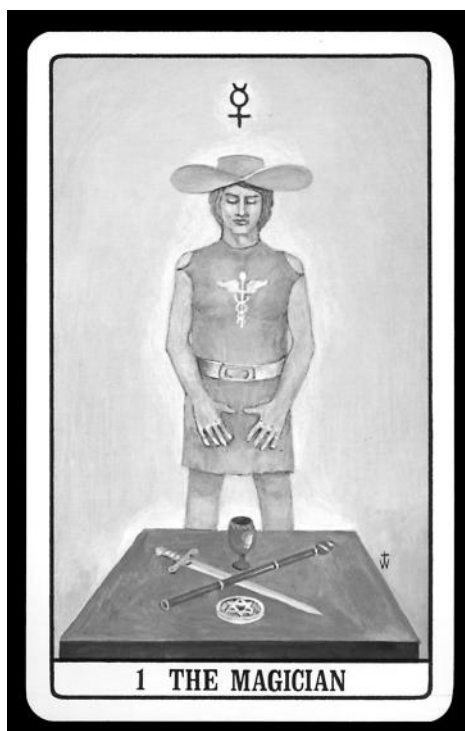
These artists, like many since the later nineteenth-century, have drawn directly and more often indirectly on a wide variety of mystical and occult beliefs. As Maurice Tuchman observes (1986), these beliefs are referenced differently in art historical than in philosophical contexts, with mysticism understood art historically as "the search for the state of oneness with ultimate reality" and occultism as more dependent on "secret, concealed phenomena that are accessible only to those who have been appropriately initiated."²⁶ The concepts that influence artists the most tend to be those that are widely known through popular as well as esoteric sources because they are shared by both mysticism and occultism. Tuchman summarizes some of these:

The universe is a single, living substance; mind and matter also are one; all things evolve in dialectical opposition, thus the universe comprises paired opposites (male-female, light-dark, vertical-horizontal, positive-negative); everything corresponds in a universal analogy, with things above as they are below; imagination is real; and self-realization can come by illumination, accident, or an induced state; the epiphany is suggested by heat, fire, or light.²⁷

The work of contemporary Tarot artists influenced by such ideas marks a definite fifth phase of Tarot development in which the archetype, associated with the work of Carl Jung, is frequently used to validate the articulation of correspondences between Tarot and the mythology, literature, art, and other aspects of both western and non-western cultures.

Most of the guidebooks and pamphlets that accompany or are sold as companions to contemporary decks confirm the artists' lack of serious interest in the occult in favour of a wide variety of other didactic, artistic, and mystical concerns. These guidebooks often provide information about the proclaimed intentions, motivations, and creative processes of their designers, who may be individuals, couples, or teams; men and women; artists, writers, and or directors. Sometimes the same individual is identified as the artist of the deck and the writer of the guidebook or pamphlet.

Although the name of the deck's publisher is sometimes made more prominent than that of its creators by its reproduction in the margins of every single card, artists' and writers' statements or biographies also authenticate the deck by suggesting a personal connection to some or all of the following: a spiritual or occult tradition (though that tradition is not necessarily one with any formal organization or identification), artistic training, artistic inspiration that is metaphysical in origin, and academic study. Motivations for Tarot creation range from the personal to the public and from the idealistic to the entrepreneurial. Some unique decks are produced for personal use by the artist, others are commissioned for use by a patron, and still others are commissioned by a writer-designer



Top left: Figure 2. Deck Type A1. Robert Wang. *The Golden Dawn Tarot* [©1977]. Neuhausen, Switzerland: AGM AGMüller. 7.9 × 12.7 cm. Top right: Figure 3. Deck Type D1. Godfrey Dowson. *Hermetic Tarot* [©1979]. Stamford, CT: U.S. Games Systems. 7 × 11 cm. Bottom left: Figure 4. Deck Type A2. Sandra Tabatha Cicero. *The New Golden Dawn Ritual Tarot* [© 1991]. St. Paul, MN: Lewellyn Worldwide, 8.1 × 11.8 cm.

who lacks the skills to actually render the cards. In any case, the resulting deck might later find its way into commercial publication. Many decks are produced specifically for multiple patrons and are mass marketed.

Many deck guidebooks include an artist or author's statement of didactic intent relative to whatever practice is advocated—meditation exercise, game, divinatory reading, and so on—but others do not. There is a trend toward the publication of Tarot decks with more elaborate manuals, and the

republication of decks, originally produced solely as decks, with books, probably to serve both commercial and propagandistic interests. The guidebooks

also attempt to establish the significance of the contribution of the author and artist by including brief, laudatory histories of Tarot, discussions of major contributors to Tarot interpretation, and charts with divinatory meanings for the cards, symbols, and correspondences, often presented in the form of keywords and their associations. Many are written as authoritative directions to the novice; some are written in a depersonalized, generic, almost encyclopedic, style; and some adopt a familiar, friendly voice. Some provide extremely detailed instructions to the deck user on every aspect of Tarot from meditative preparations for reading to the proper corner of the cards to hold while turning them over from the deck into a spread. Others are more literary and demonstrate a greater interest in elaborating on Tarot and its integrated symbolic systems. Most deck pamphlets and guidebooks include some or all of the following components: the authentication of the deck with reference to a more or less Jungian understanding of archetypes and the general principle of synchronicity; a statement or discussion of the spiritual and emotional benefits of meditation and daily centering; a description of divination, with which Tarot is commonly associated, as part of intuitive and instinctive ways of knowing; an illustration and written description of each card and discussion under headings pertaining to its symbolism and divinatory or meditative interpretations; diagrams and charts showing the relationship between Tarot and other symbolic systems, such as astrology, the *I Ching*, Kabbala, and so on; descriptions of spreads with each card position having a designated meaning in relation to the general interpretation of the card that falls into it and the question or problem on which the querent-reader is meditating; and examples of spread interpretations.

Tarot is primarily a popular or “low,” rather than “high,” art form. As Alan Gowans explains in *Learning to See* (1981), high art generally includes architecture, sculpture, and painting and is distinguished from low art such as pottery and other crafts by its claim to a certain degree and quality of universality and by the performance of all of the functions of art with “whatever constitute[s] ‘artistic expression’ for the time and place—originality, moving masses, spatial composition, assisting iconography, brushwork, etc.”²⁸ Thus low arts also include folk, kitsch, camp, and mass-produced art, all of which are supposed to be distinguished by a supposedly lesser quality of creativity and expression than is purportedly found in high art.

All kinds of art, however, perform the same general functions: substitute imagery, the preservation of the appearance of something or someone; illustration, the recording of stories or events; conviction and persuasion, the articulation of “the fundamental convictions or realized ideals of societies” to convince people to embrace new convictions or ideals; and beautification, the pleasing of the eye and mind.²⁹ Artistic expression is, in itself, another function of art, but, according to Gowans, it “is not and cannot be a ‘social function’ of the same order as the preceding four. It is not something objectively identifiable, that society cannot do without. Rather, it is a way of carrying out the other social functions, a particular skill or aptitude which becomes progressively more self-conscious as time and history moves on.”³⁰ As the dominant characteristic of “fine” art, artistic expression acquired additional symbolic meaning and value in the nineteenth century western world for its associations with individuality and democracy.³¹ Fine art, as the category is generally used in the contemporary west, evolved from traditional

high arts, and includes arts “cultivated more for their own sake and for the intrinsic pleasure they afford the minds and emotions of those who experience them.”³²

Contemporary Tarot performs all of the traditional functions of art. The images on the cards serve as archetypal substitute images showing the possibilities for experience. They illustrate a narrative if read consecutively in deck order and, in the context of the spread, they may inspire more personal narratives. The images and structure of the deck itself embody social ideals which are implicit to any of its applications. In many cases, the Tarot images themselves are explicit propaganda developed in accordance with the personal beliefs, values, or revelations regarding the spiritual, ideological, or political interests of the initiating author or patron. For example, the *Motherpeace Round Tarot* (1981) (Plate 15.4, fig. 12) was clearly made to further the feminist beliefs of its artist-writers and the *Native American Tarot* (1982) (Plate 17.4) to further the Native cultural commitments of its artist and writer. In such cases, the Tarot biography or reading is informed by the specifically ideological as well as the archetypal. Beautification is evident in the particular symbolic and artistic embellishments of the cards and also results when the user makes romantic associations between the cards and his own life.

While most Tarot decks appear to perform these functions as low art, a few decks, such as the *Haindl* (1990) (Plate 1.4, Figs. 9, 37–39) and *Dalí Tarot* (1983), may be considered fine art because they possess a certain quality of artistic expression and because they appear to exist largely, if not purely, for the intrinsic pleasure they afford their viewers, particularly if one gives consideration to the quality of the original paintings and not just to the card reproductions. The fact that both of these decks were made by recognized professional artists rather than illustrators also invites the viewer to perceive them as fine art. The same may be said for other decks produced only as single copy original paintings for a patron or for gallery display.

Fine art, however, is not only closely associated with the development of artistic expression, but also with self-expression, a concept popularized by such famous artists and teachers as Gustave Moreau and Henri Matisse. While the quality of the art in most Tarot decks seems to negate their association with a high level of artistic, and thus self expression, the widespread use of Tarot in exercises related to the representation, development, and understanding of the individual in society affirms it.³³ The functional transformation and recent rise in popularity of the genre coincide with the apparently shifting emphases in the conceptualization of culture and the individual or self from feudal, to modern, and finally post-modern; all three of which are best understood as movements with associated characteristics not necessarily limited to specific historical periods.

Changes in the conceptualization of the self are marked historically, however, by the appearance and development of numerous cultural forms, such as the easel painting, the novel, film, and various artistic and literary fantasy genres, including Tarot; in Tarot these conceptualizations seem to have supplemented, rather than supplanted, one another. For example, Raymond Williams (1985) describes the “feudal” universe as one constructed around the “universals” “of specific cultures, periods, and faiths”;³⁴ the feudal individual was conceived as one component within some pre-existing structure related to these universals, such as a family, country, race, or religion. The influence of this conceptualiza-

tion of the individual is apparent in every deck that retains the social and allegorical identifications of the late medieval Tarot.

The modern, in contrast to the feudal, individual is autonomous, self-created and self-aware, and believes himself to precede, at least in significant part, the society in which he lives. Such a self develops from the ability to learn from the world. As Williams observes, that world has become increasingly urbanized and technology-based, and experience in it is marked by alienation and disassociation.³⁵ Seeking to overcome this alienation, the modern individual invents new “aesthetic, intellectual and psychological”³⁶ configurations of unity and cohesion that often refer to the shared elements of the urban experience, such as “the masses,” “the working class,” and utopianism. Frederic Jameson (1991) also notes the “modern” value placed on various universalizing “depth models” which emphasize such forms of difference as inside and outside, essence and appearance, latent and manifest, authentic and inauthentic, and the signifier and the signified.³⁷ Such models are used by the modern individual as strategies for assigning meaning to phenomena, circumstances and experiences, and all inform the self-expression of the modern artist.

The increasing popularity and changing function of Tarot since the eighteenth century, the century often named as that marking the critical turn to urban-based lifestyles, is a further indication of the coinciding growth in the popularity of depth models for the interpretation of experience, as well as other new configurations of unity. The transformation, at this time, of Tarot from antiquated game imagery into whatever the viewer imagines it to be is entirely consistent with the developing Romantic aesthetic of the inner imagination which still informs popular fantasy in literature and the visual arts. Similarly, the articulation in Tarot of correspondences with different symbolic systems may be understood as an expression of the modern search for new universals. In the later twentieth century, the archetype has become the predominant universalizing concept governing the design, expression, and interpretation of Tarot.

Since the last technological revolution, the idea of the modern individual has been replaced by the more popular notion of the post-modern individual, in whom anxiety has turned into the experience of fragmentation because there is no longer any self, in the modern sense, left to feel. What were understood as the temporal and inner experiences and feelings of the individual have been displaced into space where they are encountered as free-floating elements of little, if any, personal consequence.³⁸ The depth model universals of modernism have, coincidentally, been replaced by approaches emphasizing practice, discourse, and “texts.”³⁹ Theorist Roland Barthes (1968) claims that the text, unlike the modernist work, emphasizes the importance of the reader over the artist or writer; the reader is the space where writing and dialogue, in all of their multiplicities, are inscribed.⁴⁰ Coincidentally, the “self-centered” one-point perspective of the conventional easel painting, a characteristically modern form, has given way to the more post-modern, multi-viewpointed and fragmented “flatbed” approach to the organization of space.⁴¹ This approach, according to Leo Steinberg (1972), demonstrates “a radically new orientation, in which the painted surface is no longer the analogue of a visual experience of nature but of operational processes.”⁴²

Contemporary Tarot is post-modern in that the spread is a flatbed rather

than a vertical composition, even though this format derives from the origins of the genre in card games. Also contributing to a post-modern identification are contemporary Tarot's reliance on the reader; the way in which artists quite self-consciously add to the Tarot text every time they design a new deck; and the mixing of artistic and literary forms by both artist and querent-reader. This latter feature contributes, not only to its stylistic categorization, but to Tarot's function as a heterotopian space where the individual may seek personal transformation; indeed, the intersection of usually separate categories of time (past, present and future), mind (consciousness and the unconscious), and matter (realistic and fantastic), as well as form (visual and literary) in Tarot make it quintessentially heterotopian. The reader, exercising the appropriate mode of apprehension, may enter and explore this Other space to enhance his self-awareness, consciousness and understanding of the greater universe.

The continuing popularity and influence of the *Rider Waite* deck makes it an obvious standard for identifying, categorizing and analyzing contemporary Tarot; it is so used in this discussion of over 100 twentieth-century Tarot and other meditation decks. In Chapter One, Tarot is considered in relation to visual art with reference to allegory and archetype and the influence of both modern art movements and concepts, including Symbolism, Surrealism, the modernist grid and the low/high value hierarchy, and post-modern art movements and concepts, including the dissolution of the modernist value hierarchy, Pattern and Decoration art, and collage. In Chapter Two, Tarot is discussed in relation to the development of literary forms, including the novel, utopias, and popular genres. Literary sources for Tarot design and Tarot as a motif in recent popular literature are also discussed in this section. Chapter Three is a proposal for a typology of meditation decks emphasizing "annotative" and "discursive" approaches to the re-envisioning of Tarot.⁴³ The articulations of culture and multi-culturalism in Arthurian-Celtic and Native decks are among those discussed in relation to this typology. The separation of visual and literary categories of form in two distinct chapters and of specific cultural decks in another is intended to clarify the discussion of periodized formal conventions for the representation of time, mind, and matter in relation to Tarot and thus demonstrate the metamorphosing heterotopian capacity of the genre.

ONE

Tarot and Visual Art

From Allegory to Archetype

Arthur Waite and Pamela Smith's *Rider-Waite Tarot* (1910) follows medieval and Renaissance precedent insofar as at least some of the major arcana cards are intended to be allegorical—that is, they are meant to refer to ideas, concepts, and action on another level from that which is literally depicted. This level is typically that of deeply rooted cultural beliefs and values. Contemporary Tarot artists sometimes employ allegory, particularly in the form of mythological references, but they more often describe their approach as archetypal; they believe the cards refer to universal experiential templates which may be articulated according to individual psychology and experience, as well as broader cultural sources.

Allegory, common in both medieval and renaissance art, is closely tied to the feudal understanding of the individual in terms of his place within a larger social structure; allegorical meaning derives primarily from the individual's identification with established culture. As Northrop Frye (1957) explains, genuine allegory is not something that can simply be read into a work: "Genuine allegory is a structural element in literature: it has to be there, and cannot be added by critical interpretation alone."¹ With specific reference to visual art, Craig Owens (1980) explains that

Allegory concerns itself, then, with the projection—either spatial or temporal or both—of structure as sequence; the result, however, is not dynamic, but static, ritualistic, repetitive. It is thus the epitome of counter-narrative, for it arrests narrative in place, substituting a principle of syntagmatic disjunction for one of diegetic combination. In this way allegory superinduces a vertical or paradigmatic reading of correspondences upon a horizontal or syntagmatic chain of events. The work of Andre, Brown, LeWitt, Darboven, and others, involved as it is with the externalization of logical procedure, its projection as a spatiotemporal experience, also solicits treatment in terms of allegory.²

Owens also observes that allegory fosters the understanding of art as subjective and expressionistic, the disregard for aesthetic categories, and a thorough reciprocity between the verbal and the visual: "In allegory, the image is a hieroglyph; an allegory is a rebus—writing composed of concrete images."³ Raphael's well-known allegory of the Renaissance, *The School of Athens* (circa 1510), shows the great scholars of antiquity all alive at once sharing their ideas; the rediscovery of classical knowledge and intellectual exchange was exactly what the patrons of the Renaissance wished to bring about through archaeological work, translations, and scientific inquiry. Raphael asserted the place of the individual within this cultural allegory by using his own face and that of his fellow artists to represent the classical characters.

In medieval and later art, human figures served as allegorical personifications of abstract qualities with the help of such conventions as classical clothing and hair styles, wings, and feminization. Many specific anthropomorphic, zoomorphic, and vegetal symbols were also used to encourage allegorical interpretations. Representations of the modern individual, on the other hand, tend to show a greater concern with the inner psychological self and with overcoming isolation and alienation by reconfiguring the social world into new unities and universals, often in terms of depth models of experience and reality. The primitivist search for origins in the primeval past, the primitive or cultural or gendered Other, the artistically simple, and the psychologically "deeper" are all manifestations of this effort. The archetype, which suggests the ancient primitive and collective origins and commonality of human experience in diverse cultures, is another. Carl Jung thought dreams and mythology were archetypal expressions of the unconscious, both individual and collective.⁴ He understood the unconscious mind to be composed of all things which the individual has forgotten, perceived without awareness, all things which are about to come together in the future conscious mind, and the collectively inherited and unchanging archetypes manifest in dreams and myths the world over.⁵ He defined the archetype as an essentially empty form from which the individual must derive his own meaning and experience: "the archetype in itself is empty and purely formal." Until such time as its content is determined, or filled out, by the conscious mind, it is simply "a possibility of representation which is given a priori" and it is the empty form of the archetype which is inherited, not the content.⁶ Jung believed he had proven that "archetypes are not disseminated only by tradition, language, and migration, but that they can rearise spontaneously, at any time, at any place, and without outside influence."⁷

Jung regarded the collective unconscious as the source of the archetypal images in mythology; myth provides a vocabulary which allows the world of the unconscious to be transmitted and understood by others on a verbal level. He also believed that Tarot cards are "distantly descended from the archetypes of transformation," which he distinguished from other archetypes in that they are more closely related to the symbolic process itself. He described this process as

an experience *in images and of images*. Its development usually shows an enantiomorph structure like the text of the *I Ching*, and so presents a rhythm of negative and positive, loss and gain, dark and light. Its beginning is almost invariably characterized by one's getting stuck in a blind alley or in some impossible situation; and its goal is, broadly speaking, illumination or higher consciousness, by means of which the initial situation is overcome on a higher level.⁸

The transformation archetypes, he wrote,

are not personalities, but are typical situations, places, ways and means, that symbolize the kind of transformation in question. Like the personalities, these archetypes are true and genuine symbols that cannot be exhaustively interpreted, either as signs or as allegories. They are genuine symbols precisely because they are ambiguous, full of half-glanced meanings, and in the last resort, inexhaustible.⁹

Jung thought that Tarot, astrology, alchemy, and many other symbolic systems and symbols are also manifestations of archetypes.¹⁰ He thought it unfortunate that so many “people who still believe in astrology fall almost without exception for the old superstitious assumption of the influence of the stars.”¹¹ To Jung, astrology was simply a system of archetypal images.

Jung developed a technique for dream interpretation called “amplification”¹² which, like the archetype, is widely applied by contemporary artists and writers. Amplification requires the dream analyst to make associations and parallels between the image and whatever experiences, symbols, myths, stories, philosophical beliefs, and so on, seem appropriate to its elucidation. In so doing, the viewer not only gives the image personal meaning, but also comprehends its archetypal nature. Jung applied this technique when interpreting certain drawings made from dream images and submitted to him for analysis.¹³

Among the better known writers who take a Jungian or archetypal approach to Tarot are Sallie Nichols, Rachel Pollack, and Joseph Campbell (1904-87), all of whom interpret the major arcana as a demonstration of the stages of life and the evolution of consciousness. Nichols, author of *Jung and the Tarot: An Archetypal Journey* (1980), understands the major arcana as dividing naturally into tiers with three rows of seven cards each. She describes her arrangement as a map with a vertical and horizontal axis, both of which must be considered in understanding the cards in relation to each other.¹⁴ The first row, beginning with the Magician, shows the “realm of the Gods,” or that of the major archetypes; the second row shows the “realm of earthly reality and ego consciousness” in which the hero of the Chariot seeks to make a place for himself in the world; and the third, beginning with the Devil, shows the “realm of heavenly illumination and self-realization” in which the hero turns from the outer to the inner world.¹⁵

Nichols recommends that students examine each card and write down whatever spontaneous associations they inspire without censorship or analysis:

All of us react differently to different cards. Some cards attract us; some repel us. Some cards remind us of people we know or have known in the past. Some are like figures in dreams or in fantasies. Others bring us entire dramatic episodes. Perhaps the most important point here is that when we really focus on a Tarot card and then follow as the card itself leads, we become open to new and exciting experiences.¹⁶

She also recommends the coloring of copied Tarot images as a good way to discover new meanings in them.¹⁷

Rachel Pollack (1980), like Nichols, organizes the Tarot as a sequence or progression by laying the major arcana cards out in three columns of seven cards each with the Fool placed outside the plan and with card eleven, the Justice card, in the exact center (Chart 2). Cards one through seven, from the Magician to the

Chariot, represent the worldly sequence or the outward forms of society; cards eight through fourteen, from Strength to Temperance, show the turning inward that marks middle age and represent the subconscious; the last set, from the Devil to the World, describes the great spiritual journey or what Pollack refers to as “superconsciousness.”¹⁸ Pollack employs elements of Jungian psychology, particularly archetypes, in her interpretations of the cards and their connection to each other. She says, “Today, we see the Tarot as a kind of path, a way to personal growth through understanding of ourselves and life. To some the Tarot’s origin remains a vital question; for others it only matters that meanings have accrued to the cards over the years.”¹⁹

Campbell’s (1987) arrangement of the cards, like Nichols’ and Pollack’s, is meant to demonstrate his belief that Tarot reveals truths about spiritual life (Chart 3). The Fool is not numbered and, Campbell explains, functions outside of the sequence to indicate the freedom to roam. The first card, he says, is actually the Magician, a figure invariably shown in complete control of the symbols of the four estates. Campbell arranged the next twenty cards “in five ascending rows of four cards each, to suggest the graded stages of an ideal life, lived virtuously according to the knightly codes of the Middle Ages.”²⁰ Column one represents the concerns of youth, column two those of maturity, column three those of age, and column four those of pure spirit. The first row shows the social aspects of human life and the row above it “their informing virtues.” The third row shows “a testing and transition to higher, visionary spheres of understanding and fulfillment; and here, too, the imagery falls naturally into a lifetime-sequence of four stages.”²¹ The fourth row, beginning with the Temperance card, “is the first of the supernatural series” and the last and uppermost row is “where the highest revelations appear of those ultimate spiritual forces of which the figures of the lower ranges have been the graded reflections.”²²

Campbell’s research brought him, as did Waite’s, to a realization of the many parallels in the symbolism of different cultures and religions, and, like Waite, he came to recognize the affinities between Arthurian legend and Tarot.²³ Campbell believed that the primary myth of the contemporary world is that of King Arthur because it provides the first and primary articulation of the fulfillment of one’s individuality through “amour,” the love of one individual for another, and of the “quest” for individuality itself.²⁴ It is not surprising to learn that he understood the Tarot in terms of a quest for individuality or “individuation,” the term used by Jung to describe the ultimate objective of all personal experience and growth.²⁵

Campbell believed that the major arcana cards correspond to archetypes and other aspects of personality; for example, the Magician and High Priestess cards may relate to the anima and the animus.²⁶ Jung described the anima and animus as the unconscious female and male personalities of men and women respectively. Men, Jung thought, tend to project the personality of their anima onto the women in their lives and women tend to project the personality of their animus onto the men in their lives:

Every man carries within him the eternal image of woman, not the image of this or that particular woman, but a definitive feminine image. This image is fundamentally unconscious, an hereditary factor of primordial origin engraved in the living organic system of the man, an imprint or “archetype” of all the ancestral experiences of the female, a deposit, as it were, of all the impressions ever made

Chart 2. Rachel Pollack’s Organization of Tarot for Personal Development (Rider-Waite Deck)

Consciousness Society	“Subconscious” Inward Search	Superconscious Spiritual Awareness	
VII Chariot	XIV Temperance	XXI World	0 Fool
VI Lovers	XIII Death	XX Judgement	
V Hierophant	XII Hanged Man	XIX Sun	
IV Emperor	XI Justice	XVIII Moon	
III Empress	X Wheel of Fortune	XVII Star	
II High Priestess	IX Hermit	XVI Tower	
I Magician	VIII Strength	XV Devil	

Chart 3. Joseph Campbell’s Organization of Tarot for Personal Development (Marseilles Deck)

	Youth	Maturity	Age	Spirit	
	XVIII Moon	XIX Sun	XX Judgment	XXI World	0 Fool
	XIV Temperance	XV Devil	XVI Tower	XVII Star	
	X Fortune	XI Strength	XII Hanged Man	XIII Death	
	VI Lovers	VII Chariot	VIII Justice	IX Hermit	
I Magician	II High Priestess	III Empress	IV Emperor	V Pope	

by woman.... Since this image is unconscious, it is always unconsciously projected upon the person of the beloved, and is one of the chief reasons for passionate attraction or aversion.²⁷

Nichols, Pollack, and Campbell understand Tarot archetypally and as a form

of self-expression for both artist and reader associated with individual growth and transformation. It is apparent that this understanding does not exclude allegory; indeed, the archetype may simply be a modern redefinition of allegory that makes its origins more readily attributable to the inner self. This conclusion is supported by the emphasis given to archetypes in their amplifications by Tarot theorists and also by contemporary Tarot designers.

Following the precedents of Court de Gébelin, Waite, and Smith, twentieth-century Tarot artists favor the development of correspondences with astrology, numerology, Kabbala, runes, ogham, and the *I Ching*; such integration of older symbolic systems with mystical and esoteric associations apparently serves to “authenticate” Tarot as another tool in the quest for self, social, and cosmic understanding, at least in part, in the traditional manner of allegory.²⁸ Astrology, for example, developed as a form of allegory. It appears to have originated in ancient Babylon, perhaps in the third millennium B.C., in connection with astronomy as an extension of the idea of things above corresponding with things below; a god, for example, was understood to correspond with an earthly ruler. The Babylonians transmitted their astrology to the Greeks; a Babylonian astrologer actually started a school in Greece in 280 B.C., and, with the dissemination of popular guidebooks on the art, practicing astrologists became commonplace. It seems that the Greeks were among the first to develop correspondences between astrology and the four elements and the four qualities—two of temperature, hot and cold, and two of humidity, dry and moist. By the second century A.D., the Romans had developed the casting of horoscopes to a science, and men such as Ptolemy were busy writing what amounted to textbooks on the subject. Egypt, which was absorbed into the Roman empire in the first century B.C., contributed the literary fragments associated with the imaginary “Hermes Trismegistus” to astrology; these fragments added correspondences between the seven human types and seven planets, and between the twelve signs of the zodiac and parts of the body, as well as stones, plants, and so on.²⁹ Such correspondences represent chains of associations which might be used to describe and explain the cosmos, forecast the future, or to describe the “humours” extant in an individual.

Numerology derived its importance from allegorical modes of comprehension. Complex numerology appears to have originated with the ancient Greeks, and specifically with Pythagoras, who, like the Babylonians, believed in mystic correspondences between things.³⁰ Numerologists believe that numbers lead to insights about the nature of the universe, such as that expressed by the association of the number four with the stages of life (childhood, youth, maturity old age), the four elements (fire, air, water, earth), the seasons of the year, and so on.³¹

Numerology is also an important aspect of Kabbala, the Jewish tradition of mysticism said to be based on the divine revelations of God to Adam and Moses, which emphasizes initiation by a guide rather than personal study and direct approaches to God. The *Sefer Yetzira* [*Book of Creation*], dated between 200 and 600 A.D. and supposed to be the earliest and most sacred book on Kabbala, explains creation in terms of 10 divine numbers and the 22 letters of the Hebrew alphabet.

The Germanic alphabet called Futhark, better known as runes, was used for both literary and magical purposes in Scandinavia, Iceland, Britain, and other

parts of northern Europe between the third and seventeenth centuries A.D., and was probably derived, perhaps as early as the sixth century B.C., from Greek, Etruscan, or Roman alphabets. Runic writing, which is done from right to left, is known from over 4,000 inscriptions and manuscripts, over half of which come from Sweden. There are three main variants of runes: the Germanic alphabet used before 800 A.D. has 24 letters; the Anglo-Saxon variant used in fifth to twelfth century Britain has first 28 and later 33 letters to accommodate the sounds of old English; and the Nordic or Scandinavian variant used between the eighth and thirteenth centuries in Scandinavia and Iceland has only 16 letters because individual letters serve for more than one sound.³²

The 20-letter ogham or ogam alphabetic script is found incised vertically or from right to left on stone monuments dating back to the fourth century A.D. While some 300 of the 375 known ogham inscriptions come from Ireland, the inclusion of letters for sounds that do not exist in Irish suggests some other origin.

The *I Ching*, or *Book of Changes*, an ancient system of Chinese divination based on 64 hexagrams, is also popularly associated with contemporary Tarot. Each I Ching hexagram consists of two trigrams said to have been discovered in the twenty-fourth century B.C. by emperor Fu Hsi on a tortoise shell, transformed into hexagrams in the twelfth century B.C. by Wen Wang, founder of the Chou dynasty, and provided with “commentaries” in the Warring States period (475-221 B.C.). Each trigram is composed of three lines, which may be broken (yin) lines and solid (yang) lines, arranged one above the other, from bottom to top, and each has a name and various meanings which contribute to the meanings of each of the 64 hexagrams. The work became one of the Five Classics of Confucianism because of its concern with ethical principles and has become popular throughout the modern world for its treatment of people and the rest of nature as part of a single cosmological system and for its applications to everyday life.³³

All of these symbolic systems appear in contemporary Tarot and other meditation decks of all types; they are applied as correspondences to a pre-existing deck structure or as its defining feature. Numerology is evident in all Tarot decks by virtue of the numbering of the cards.³⁴ Astrological symbols, which are particularly common in this context, may be seen in conjunction with Hebrew letters in Hermann Haindl’s *Haindl Tarot* (1990) (Plate 1.4), Anthony Clark’s *Magickal Tarot* (1986) (Plate 5.3), and, of course, Golden Dawn decks (Figs. 2, 3, 4, 33), as well as others. Astrological symbols are also found on Terry Donaldson and artist Peter Pracowniq’s *Dragon Tarot* (1995) (Plate 10.3), Gunnar Kostatz’s *Experimental Tarot* (1995) (Plate 13.4), Dr. Emil Kazanlar’s *Kazanlar Tarot* (1996) (Plate 17.3), and Rufus Camphausen and Apolonia Van Leeuwen’s *Tree-of-Life Tarot* (1983) (Plate 20.3). This latter deck and Josephine Mori, Jill Stockwell and artist Dan Staroff’s *Tarot of the Sephiroth* (1999) (Plate 17.2) are based on the Kabbala. There is even a meditation deck which consists of cards illustrated only with Hebrew letters (fig. 54). Runes provide the basis for Hermann Haindl’s *Haindl Rune Oracle* (1997) (fig. 55) and artist Nigel Jackson and co-author Silver Raven Wolf’s *Rune Oracle* (1996) (fig. 56), while the ogham alphabet serves as a structuring device in Liz and Collin Murray and artist Vanessa Card’s *Celtic Tree Oracle* (1988) (fig. 62). Barbara Walker’s *I Ching of the Goddess* (1986) (fig. 53) is based on the hexagrams of the *I Ching*. The syntagmatic chains of symbols on such decks promote “allegorical” interpretations.

Contemporary Tarot decks typically retain some of the original allegorical figures, as, for example, those representing the three cardinal virtues: Strength (Fortitude), Justice, and Temperance. The fourth cardinal virtue, Prudence, found in early minchiate Tarot, is not included in contemporary decks, although an argument might be made that it is represented by the Hanged Man. Artists apparently find no contradiction between their notions of archetype and the allegorical implications of these figures.

Waite reversed the order of the Strength and Justice cards relative to older decks, numbering them eight (Plate 8.1) and eleven (Plate 11.1), evidently because he wanted to match the order of the cards to the symbolism of the Hebrew alphabet.³⁵ Some contemporary artists maintain this change and others restore the original order. The reversal of the Strength and Justice cards does make Strength the first allegorical card in the deck; those preceding it all show specific social types or positions: the Magician, the High Priestess, the Empress, the Emperor, the Hierophant, the Lovers, and the Chariot. The Hermit may be regarded as another such type, but the other cards following Strength show allegories, concepts, or states of being.

Strength is given Tarot meanings of strength, fortitude, and power, both spiritual and physical.³⁶ The allegorical figure of Strength, traditionally associated with the classical Hercules and the biblical story of Samson defeating a lion, is shown on the *Rider-Waite* card as a woman holding open a lion's jaws. The image of a "weak" woman mastering the lion clearly illustrates the card's basic meaning without the use of esoteric symbols or codes. Similarly, the non-winged *Rider-Waite* Justice figure acquires allegorical status from the obvious symbolism of a sword and balance and an enthroned and frontal position. Wings indicate the allegorical status of the *Rider-Waite* Temperance figure (Plate 14.1); she stands with one foot on land and the other in water while pouring liquid from one cup into another.

Recent revisions of these cards tend to maintain these conventions. For example, most contemporary Tarot decks show Strength as a female figure with a lion. Some artists switch the numbering; Courtney Davis retains the *Rider-Waite* designation in his *Celtic Tarot* (1990) (Plate 8.3), while Tim Thompson numbers the Strength card eleven in his *Vision Tarot* (1995) (Plate 8.2). Brian Williams treats this card and the lion image somewhat differently in his revised *Minchiate Tarot* (1999), a deck which deliberately emulates one older alternative form of Tarot that includes extra cards for the elements and zodiac signs. Williams' Strength card is true to allegorical convention in that it shows Strength as a woman, but she is holding a column and is numbered seven, while Justice is numbered eight and card eleven is labeled Time. This Strength card would not be readily identified by contemporary readers as such without the label. A lion does bring its conventional associations to card two, where it accompanies the Grand Duke, and, more prominently, to the card representing Leo (Plate 8.4). The contemporary association of the lion with the idea of strength is probably enhanced as much, or more, today by the familiarity of this astrological use as by biblical and mythological sources.

The meanings of Justice in Tarot include trial, arbitration, cosmic law, and karma. This card is considered the opposite of the Wheel of Fortune, the card of fate or random luck.³⁷ In contemporary decks, Justice is often articulated as an

allegorical figure through an emphasis on the symbolic implications of vision. Johanna Sherman's *Sacred Rose Tarot* (1980) (Plate 11.2) Justice, like the *Rider-Waite* figure, sits on a throne with a raised sword in her right hand and a scales in her left, but Sherman's figure is blindfolded, implying the adage "justice is blind." Sherman seems to have feminized the figure in order to make an association with the Empress³⁸ rather than to deliberately allegorize it, but the allegorical status of the figure is explicit. Similarly, Norbert Lösche's *Cosmic Tarot* (1988) Justice (Plate 11.3) shows the face of a crowned woman with rays of light beaming from her open eyes. The sun shines to her right and the moon to her left. Below her is a balanced scale set in front of a yin yang symbol. The overall implication is that justice is ruled by light and inevitable balance. Again, the allegorical meaning of the card is shown quite literally, leaving to the reader the task of interpreting it in relation to whatever personal query he might be making.

Brian Williams' *POMO Tarot* (1994) Justice card, labeled "Just Desserts" (Plate 11.4), shows a blindfolded woman carrying a scale in her left hand, on which a question mark is outweighed by a heart-shaped cake bearing a single candle, and a pistol in her right. Read literally, this image suggests that questions of justice are outweighed by matters of the heart and what passes as justice is just a woman shooting blind. The feminizing of the figure may, in this case, have chauvinistic implications. Allegory such as this is developed by the artist's exploitation of stereotypes conveyed through popular culture.

In Tarot, the association of Temperance with keeping things in proportion is further developed as unification, distillation, moderation, and patience, and also the notion that ideas need to be developed through a sort of internal "mixing."³⁹ Maggie Kneen's *Old English Tarot* (1996) (Plate 14.3) Temperance card is similar to that in the *Rider-Waite* deck, but the figure appears in more specifically English dress, rather than a classical robe, and in an abstract rather than a naturalistic setting. Anna-Marie Ferguson likewise alters the period costumes of her *Legend: The Arthurian Tarot* (1995) figures to lend them a more medieval appearance, but she also redesigns all of the cards with reference to Celtic and Arthurian mythology to give them more specific meanings. The allegorical figure of Temperance is here articulated as the Cauldron of Annwn (Plate 14.4) associated with magical rebirth and prophecy. The traditional figure pouring water from one vessel into another appears in the foreground with two smaller pots, but she is just one of several women seeking the power of the greater cauldron.

Melanie Gendron did not adopt a particular historical or cultural look for her *Gendron Tarot* (1997), but rather feminized almost all of its figures in a deliberate evocation of the power and spirit of the great Goddess. Her unique Temperance card (Plate 14.2) shows a transparent female figure rising from the ocean as a kind of archetypal mistress of the animals.

An even more unusual development of this card which, perhaps, represents its "archetypal" implications most effectively, appears in Josef Machynka's *Ibis Tarot* (1991) (fig. 5); the "angel" is associated with Thoth or Mercury as the divine alchemist and pours liquid between silver and golden cups, indicating a mixing or purifying process and the alchemical search for the elixir of life.

The Hanged Man has been assigned meanings by various commentators that include the suspended mind, decision or life, voluntary or involuntary sacrifice, violent death, and the restrictions of fate. The card is also identified with a turn-

ing point at which the individual realizes the inner self and the unconscious.⁴⁰ Michael Goepferd's adaptation of the Hanged Man (Plate 12.3) in his *The Light and Shadow Tarot* (1997) is in keeping with these ideas, as the ankh shaped noose suggests the idea of life suspended, and the placement of the figure between the sun and moon suggests suspension between the wisdom of the conscious and unconscious minds.

The identification of the Hanged Man with prudence is apparent in the idea that prudence can bring about an apparent inability to think or act in the face of new experiences or circumstances. The card may also show the power of prudence, the will or mind, overcome by other forces, as it does in R.J. Stewart and artist Miranda Gray's *Merlin Tarot* (1992) (Plate 12.2). Stewart's source is Geoffrey of Monmouth's *Vita Merlini* (1136-38) which describes the outcome of one of Merlin's early prophecies. Merlin foretold that an individual who came to him in three different disguises would die three different deaths: by falling from a high rock, by being hung in a tree, and by drowning. The apparent absurdity of this possibility discredited him until the young man was thrown from his horse over a cliff into a tree where he was trapped with his head suspended into a river. The image suggests that even the most extreme prudence cannot protect one from

all possible circumstances and the idea that fate or destiny can sometimes be more powerful than the individual will. Similarly, when Dolores Ashcroft-Nowicki identifies her *Shakespearean Tarot* (1993) Hanged Man with Hamlet (Plate 12.4) and represents the force holding him as a medieval knight, she effectively illustrates how Hamlet's prudence and self-awareness could not protect him from the ghosts of the past, particularly the old feudal demand for revenge.

These contemporary treatments of cards associated with the cardinal virtues of Strength, Justice, Temperance, and Prudence serve to articulate and contextualize the archetypal experiential possibilities open to the individual. Like other cards in the major arcana, they often retain a certain allegorical quality through their identification with external and previously established cultural norms and values while, at the same time, contemporary Tarot "reading" practices invite interpretation according to meanings believed to originate in the inner self.



Figure 5. Deck Type D1. Josef Machynka. *Ibis Tarot* [© 1991]. AGM AGMüller. 6.1 x 12 cm. Illustration reproduced by permission of AGM AGMüller, CH-8212 Neuhausen, Switzerland. ©AGM, Switzerland www.tarotworld.com. Further reproduction prohibited.

Symbolist Correspondences and Empathy

The images and designs of the *Rider-Waite* deck, particularly those of the major arcana, were

directed by Waite's careful research on what he regarded as their authentic meanings, by what Smith's friends regarded as her psychic abilities, and by the late nineteenth-century Symbolist movement. Although not as famous as Symbolists Ferdinand Hodler, Edvard Munch, Paul Gauguin, and Aubrey Beardsley, Smith produced a considerable body of work, held successful exhibitions at galleries, including the Stieglitz gallery, and had her work reviewed in various art magazines.⁴¹

The Symbolist movement was inherently modern insofar as it focused on the expression of inner realities or a depth model of interpretation, particularly the idea that color and line, disassociated from representational content, could convey meaning. These artists were less interested in exploring the visible world, as the Impressionists did, and more interested in discovering the truths beyond appearances. In this endeavor, they were strongly influenced by literary theories about "correspondences" or other equivalencies between concepts or ideas and material reality.⁴² According to art historian Elizabeth Prelinger (1988), "The pivotal issue in the Symbolist aesthetic ... was the search for a symbolic notation or language, both verbal and visual, that could express the relationship between the abstract and the concrete."⁴³ As art critic Albert Aurier's (1891) oft-quoted description indicates, Symbolist art was intended to be:

1. Ideist, for its unique ideal will be the expression of the Idea.
2. Symbolist, for it will express this Idea by means of forms.
3. Synthetist, for it will present these forms, these signs, according to a method which is generally understandable.
4. Subjective, for the object will never be considered as an object but as the sign of an idea perceived by the subject.
5. (It is consequently) Decorative—for decorative painting in its proper sense, as the Egyptians and, very probably, the Greeks and the Primitives understood it, is nothing other than a manifestation of art at once subjective, synthetic, symbolic and ideist.⁴⁴

In practice, late nineteenth and early twentieth-century Symbolists often worked with images having specific literary and cultural associations. Collaging of symbols, in association with the concept of the primitive, is evident in Gauguin's writings about art and in his painting *Manao Tupapau* [*The Spirit of the Dead Watching*] of 1892 which deliberately combines themes of great symbolic significance to the Tahitians for the purpose of capturing and conveying the intensity of a Tahitian girl's particular emotional experience.⁴⁵ In another work, *Ia Orana Maria* (1891), Gauguin demonstrated his belief in the universality of religion by combining Christian symbolism with Southeast Asian forms in a Tahitian setting.⁴⁶

The Nabis, a group of Symbolist painters with whom Gauguin was associated, also deliberately mixed religious symbols, often confusing and misrepresenting the images' original contextually-based meanings in the process. Some of these artists, such as Paul Ranson and Paul Serusier, found reinforcement for their ideas in Theosophy,⁴⁷ one of the specific goals of which was to establish a universal religion based on the founding principles they believed to be characteristic of all great religions.

The Nabis and other Symbolists often worked with a variety of media because they believed that doing so supported their theory of correspondences, with

different media corresponding to different languages.⁴⁸ Indeed, the Symbolists were among the many late nineteenth-century artists who were fascinated by the idea of a thorough reunification of the arts.⁴⁹ They rejected the idea that visual art should merely illustrate literature for the same reason; visual art might, however, correspond with or interpret the literary. They deliberately emphasized flatness in their images because they thought flatness amounted to a rejection of narrative in favor of the elusive and allusive “correspondence.”⁵⁰ The Symbolists regarded visual art as expressive and indicative of subjectivity, not merely a reflective representation of the world,⁵¹ and did not assume that the use of forms other than the traditional easel painting, such as lampshades, fans, and the like automatically detracted from this expressive significance. Symbolist painter Gustave Moreau, who ran a popular studio at the École des Beaux Arts in the 1890s, did much to promote these ideas and also “emphasized the personal, the individual, and the spontaneous aspects of ‘self-expression.’”⁵²

Smith shared many of the Symbolist’s values and, like them, she did not treat the symbol as an image with a fixed meaning, but rather as something with its own existence which individuals are free to interpret as they choose.⁵³ This belief not only informs the twentieth-century development of Tarot through correspondences, but the expectation that the viewer will complete the image by “reading” it. As art historian Edward Lucie-Smith (1972) explains, Symbolist works remain incomplete until the viewer completes them “with some element which he or she discovers within him or herself.”⁵⁴ Unlike allegorical interpretation, Symbolist interpretation is more specifically characterized by the viewer’s inner identification with the image. In other words, the viewer must empathize with the art in order to understand it or give it meaning.

Empathy was integrated into art theory during the late nineteenth century at the same time that Symbolist art gained international popularity and just before the *Rider-Waite* deck was created. Empathy-based aesthetic apprehension was not, however, new to Western art in the late nineteenth century; it was an approach entirely consistent with the concepts of *ut pictura poesis* and *non finito* already applied to the eighteenth-century visual arts. These concepts were part of a developing awareness of the individual imagination, an awareness which also fostered literary accounts of the individual’s inner life and, subsequently, fantasy literature informed by individual psychology rather than classical and biblical literature.

Ut pictura poesis, a phrase summing up the belief that the forms of poetry and painting were, or ought to be, readily translatable into each other, was familiar to better educated eighteenth-century readers and it was, no doubt, the easy enjoyment of poems that possessed the “ability to evoke pictures in the reader’s mind” that encouraged the writing of extraordinary amounts of descriptive poetry in the later part of the century.⁵⁵ Eric Rothstein (1976) has, however, successfully demonstrated that neither the concept *ut pictura poesis*, as it was popularly understood, nor the visual and written descriptive art to which it applied, represented the ideal goal of eighteenth-century artists and writers aware of more sophisticated aesthetic possibilities and tastes. He points out that works which were obviously descriptive, as, for example, Dutch genre painting tended to be, might be extremely popular, but were not highly valued in critical discussions. He believes that the notion of *non finito*, “a specialized form of imaginative expansion,”⁵⁶ was, in fact, the more widespread and directive concept in art-making, as well as writ-

ing and critical assessment. Artists working in accordance with *non finito* deliberately left their work in an unfinished or imprecise state which left more room for its completion in the imagination of the audience; in other words, the works' "evocative perfection rested in their imprecision."⁵⁷ From the seventeenth century in Europe and the eighteenth century in Britain, the linear style associated with Poussin, Classicism, and the intellect was the academic ideal, but the unfinished painterly style of Rubens associated with Romanticism, the emotions, and the transitory attractions of the sensory and sensual, became extraordinarily popular.

These concepts, particularly that of *non finito*, certainly informed the discovery of Tarot in the later eighteenth century. While there are indications that the deck was used earlier in creative games, it was when Court de Gébelin, going well beyond conventional allegorical interpretation, spontaneously recognized the esoteric and "Egyptian" content of the cards that the modern precedent for reading Tarot intuitively or empathetically was established.

Empathy is implicit to the western concept of animism, the infusion of inanimate objects with human qualities,⁵⁸ and it has become one basis of aesthetic theory insofar as both the artist and the viewer of art are understood to be engaging in a process which is essentially empathetic. It describes both the artist's ability to merge with his subject in order to express it in his chosen materials, and the relationship between the viewer and the work of art as an effort on the part of the viewer to merge with the original intentions or creative spirit of the artist. Perceived and interpreted empathetically, form is understood to acquire meaning only when we project that meaning into it and, as Melvin Rader explains (1960), this means that "form as an esthetic value is not an objective fact. It is a free creation of the imagination, and belongs to the realm of appearances. It is inseparable from expression, since all its spiritual content is derived from the mind."⁵⁹

The term empathy was applied in English writing and discussion about art by the late nineteenth century,⁶⁰ but the first systematic theory of empathy or *Ein-fühlung* was developed by German aesthetician Theodore Lipps and first published between 1893–7. In 1903 Lipps defined empathy with specific reference to the relationship between objects and the self as the "disappearance of the twofold consciousness of self and object."⁶¹ In 1906, the German aesthetician and critic Wilhelm Worringer published *Abstraction and Empathy*, a treatise which served to popularize the concept among artists and art critics.⁶² For much of history, Worringer postulated, abstraction, rather than empathy, governed aesthetics because people sought tranquillity in art and a separation from

the entangled inter-relationship and flux of the phenomena of the outer world.... The happiness they sought from art did not consist in the possibility of projecting themselves into the things of the outer world, of enjoying themselves in them, but in the possibility of taking the individual thing of the external world out of its arbitrariness and seeming fortuitousness, of eternalising it by approximation to abstract forms and, in this manner, of finding a point of tranquillity and a refuge from appearances. Their most powerful urge was, so to speak, to wrest the object of the external world out of its natural context, out of the unending flux of being, to purify it of all its dependence on life, i.e., of everything about it that was arbitrary, to render it necessary and irrefragable, to approximate it to its absolute value.⁶³

The Tarot image fulfills this function of art in that it effectively takes the

“thing of the external world out of its arbitrariness” and eternalizes it, purifies it, and generally creates a point of tranquillity.

Worringer observed, however, that modern aesthetics is involved with subjectivity rather than objectivity and therefore

proceeds from the behaviour of the contemplating subject.... The simplest formula that expresses this kind of aesthetic experience runs: Aesthetic enjoyment is objectified self-enjoyment. To enjoy aesthetically means to enjoy myself in a sensuous object diverse from myself, to empathise myself into it. “What I empathise into is quite generally life. And life is energy, inner working, striving and accomplishing. In a word, life is activity....”⁶⁴

Worringer’s two modes of aesthetic formation and apprehension are the approximate experiential counterparts of the allegory and archetype. Tarot serves as an abstraction, separate from the world and fostering objective contemplation as does allegory, and, like most contemporary articulations of the archetype, also serves as an expression of and invitation to empathy with life. The Symbolist acceptance of images which allude rather than depict or represent came to be an important creative premise for many artists, including Smith, and empathy became the basis for the interpretation of such art, as well as one aesthetic premise linking the perception and interpretation of art with the reading of Tarot.

Surrealist Juxtapositions and Telepathy

Self-expression and subjectivity, first known to have been promoted didactically in art by Gustav Moreau, are widespread and predominant features in the contemporary world. Moreau’s lessons were well absorbed by his famous pupil, Henri Matisse, who believed such expression to be grounded in observation, feeling, and sensation related to the individual’s experience in the world and creative process. The German expressionists of the early twentieth century, on the other hand, associated expression more with emotions and the “zeitgeist”⁶⁵ than with the self. As Donald Gordon (1966) summarizes: “Now the expressionist gave expression to emotions, feelings, the spiritual and psychological strivings of his times....”⁶⁶ By the time a few international exhibitions had been held and the nationalistically specific meanings of the term had been thoroughly blurred by translation, the concept of “self-expression” had acquired the full range of its modern implications.

The Surrealists exploited these implications fully, delving into their personal psyches in search of new forms of expression. Unlike the Symbolists, they did not seek the viewer’s empathy or allusive meanings and correspondences, but, like the Symbolists, tried to alter and intensify the viewer’s relationship with the image; they created unusual juxtapositions of images from their own and other cultures for the purpose of jarring both artist and viewer into a greater awareness of reality. Andre Breton, the founder and leader of the movement, described the Surrealist’s goal as the attempt to bring reality and dream reality together into a new and more intense Surreality.

The Surrealists admired painters who achieved the representation of surreality through the intensity with which they recorded their images⁶⁷ and they soon

found that this objective could be achieved without a sophisticated technique, as their admiration for the paintings of Henri Rousseau indicates.⁶⁸ In essence, the Surrealists sought what Freud called the “uncanny,” that experience in which

the distinction between imagination and reality is effaced, as when something that we have hitherto regarded as imaginary appears before us in reality, or when a symbol takes over the full functions of the thing it symbolizes, and so on. It is this factor which contributes not a little to the uncanny effect attaching to magical practices. The infantile element in this ... [is] the belief in the omnipotence of thoughts.⁶⁹

Among the factors which Freud believed could make an experience uncanny were “animism, magic and sorcery, the omnipotence of thoughts, man’s attitude to death, involuntary repetition and the castration complex....”⁷⁰ Given that uncanny experiences are often accompanied by feelings of helplessness, it is not surprising that individuals, particularly individuals inclined to animistic beliefs and belief in the power of thoughts, are likely, as Freud noted, to find in such experiences not coincidence but the language of destiny.⁷¹ Freud distinguished between the experience of the uncanny and the uncanny as it is depicted in literature, where many elements such as “wish-fulfillments, secret powers, omnipotence of thoughts, animation of inanimate objects,” which would be uncanny if encountered in life, are not uncanny simply because the context has removed the conflict involved in ascertaining the nature of their reality.⁷²

Contemporary Tarot artists seek to evoke the uncanny in those who use their decks and often suggest techniques for enhancing this experience, including memorization, meditation, and the fetishization of the cards themselves through special storage arrangements, handling, and ritualized usage. Tarot querent-readers seek the uncanny sense of an alignment between the spread and their personal question or of the intensification of reality through meditation on the cards. For the more metaphysically or animistically minded, the uncanniness of the spread is likely to be direct and powerful.

Uncanniness is an effect of the unconscious; communication between the conscious and unconscious, whether of the same person or between different people, is a form of telepathy. Telepathy was first defined in December 1882 at a meeting of the Society for Psychical Research in London as the transferal of impressions through channels other than those of the senses,⁷³ but it was clearly a recognized form of communication centuries before it attracted the attention of scholars. Freud described telepathy⁷⁴ as almost identical with “thought transference” in that it involves the expression of the suppressed wishes of one person by a second person to whom those wishes have been transferred.⁷⁵ He also regarded telepathic phenomena in relation to “process” since they involve “the reception of a mental process by one person from another by means other than sensory perception”⁷⁶:

What we call telepathy is ... the alleged fact that an event which occurs at a particular time comes at about the same moment to the consciousness of someone distant in space, without the paths of communication that are familiar to us coming into question. It is implicitly presupposed that this event concerns a person in whom the other one (the receiver of the intelligence) has a strong emotional interest.⁷⁷

In the same essay, he defines thought transference in almost identical terms, as “claims that mental processes in one person—ideas, emotional states, conative impulses—can be transferred to another person through empty space without employing the familiar methods of communication by means of words and signs.”⁷⁸ As Daniel Steuer (1997) points out, Freud understood telepathy as a predecessor to language that operated according to the “technological model for communication,” such that a transfer moves from the psychic realm to the physical realm of the transmitter and is then received psychically by the receiver who interprets the physical aspects of the transmission: “Telepathy, then, is an archaic form of transmitting information, one, presumably, still active in the animal kingdom (ants, bees), possibly re-activated in phenomena of mass-psychology, and—possibly—still operating between individuals.”⁷⁹

Jacques Lacan, who was closely associated with the Surrealist movement, developed Freud’s ideas, particularly with reference to the formation of the unconscious. While Lacanian theory has innumerable flaws,⁸⁰ it remains useful as a model or metaphor (one might almost say an allegory) consistent with many representations of character and individual development from the eighteenth century to the present. Put very simply, according to Lacanian theory, the unconscious is created when a child leaves behind the “Imaginary” realm of experience, a realm associated with the visual, images, and the Mother, and enters the realm of the “Symbolic,” associated with language, the Father, and the law. According to Lacan, this transition marks the end of the “mirror stage,” which lasts from about six to eighteen months, during which time, he says, the child responds jubilantly to the sight of his own reflection in a mirror and engages in a prolonged series of interactions with that image. Lacan goes so far as to say that this engagement amounts to an “identification,” such that the child undergoes a transformation by assuming his own specular image, which is a primordial “I” or “Ideal-I.” This specular image provides a mirage of totality and power, in spite of its differential scale and inverted appearance, which leads the child beyond his previous sense of fragmentation into an identification with the fiction of the mental permanence of the I.⁸¹ It is a gestalt which, by fostering mimicry, marks the mirror stage as what Lacan calls a “particular case of the function of the imago, which is to establish a relation between the organism and its reality.”⁸²

The mirror stage ends, says Lacan, when the child realizes that his mirror reflection is not himself, that the gaze from a mirror is merely a reflection of himself, and eventually, through the extension of this same realization, becomes aware of his own mortality.⁸³ This experience, according to Lacan, is what forces the child to turn to language in order to (re)constitute himself as subject.⁸⁴ During the mirror stage, the child is not aware of difference. The mirror stage ends with the child’s discovery of difference in his interaction with the imago of another person; it is at this point that the specular I becomes the social I.⁸⁵

The encounter with the Symbolic which brings the mirror stage to an end is supposed to be the cause of a new sense of alienation which the child thenceforth attempts to overcome, often by investing energy in various types of substitutes, substitutes which are frequently “linguistic” insofar as they are metonymically associated with the mother, and which recover something of the feeling of wholeness associated with her.⁸⁶ The theory of the unconscious is immediately associated with Lacan’s theory of the mirror stage because the repression, which begins when the

child leaves the realm of the Imaginary to enter the realm of the Symbolic, forces the mind to split into conscious and unconscious parts; the unconscious thus becomes Other.

Tarot art and reading are consistent with some aspects of Surrealism in that both are intended to foster communication with the unconscious and both may be seen as a symbol making process recreating something of the pre-mirror stage sense of wholeness and unity; indeed, many Tarot writers emphasize the mirror as a metaphor for Tarot and the self, though they usually do so in conjunction with an invocation of inner or spiritual truth. In the guidebook to her Tarot deck (fig. 6), Elizabeth Gill (1996) writes:

This Tarot is designed as a mirror, a series of pictures within which individuals can find their reflections. We are told, "Man, know thyself," and most esoteric systems, of which Tarot is one, tell us to search within for enlightenment whilst they offer clues to help us through. The most effective, if not the only way to see yourself is to use a mirror, but with the proviso that our vision is poor, and in this case there is promise that by improving our vision we will find more than just our own Inner Light.⁸⁷

Tarot art is not characterized by the many Freudian sexual symbols found in much Surrealist art, such as things that rise: balloons, umbrellas, etc., and things which contain other things, such as shoes, drawers, and mouths.

The ultimate Surrealist symbol, the androgyne, appears occasionally in Tarot. The androgyne embodies multiple realities—all aspects of sexuality and transformation—in a single unified being. The popularity of this figure in mythology cross-culturally and transhistorically is due, as Robert Knott (1975) explains, to "The universality of its structure (the unification of opposites) [which] enables it to carry meanings of great variety, from the most obvious to the most profound of human experience."⁸⁸ In all its many versions, the greatest value of the primordial unity represented by the androgyne is its dramatization of the need for separation, often as violent dismemberment or death, as preliminary to any meaningful reunification.⁸⁹ In alchemical symbolism, the reunification of the sexes during intercourse, for example, re-enacts the birth of the cosmos, also referred to as "the *mysterium conjunctionis*, the fusion of sulfur and mercury, the sun and moon, mind and soul."⁹⁰ The search for ways to represent meaningful reunification, as Knott observes, has occupied many major twentieth-century artists, including Marc Chagall, Pablo Picasso, Constantin Brancusi, and Max Ernst.

Francette Pacteau (1986) regards fascination with androgyny as a deliberate indication of repressed desire, or, the deliberate erasure of the very sexual difference considered pivotal to the construction of individual subjectivity: "The androgynous 'position' represents a denial, or a transgression, of the rigid gender divide, and as such implies a threat to our given identity and to the system of social roles which define us."⁹¹ Pacteau suggests that the myth of the androgyne represents some sort of pre-Oedipal infantile wish for the sense of total unity lost instantly upon identification with one sex or the other:

Psychoanalytic theory provides us with a picture of the constitution of the subject in a history punctuated by losses and separations—separation from the breast, "mirror-phase," division of the subject in language and so on—engendering a split desiring subject who incessantly threatens our conscious subjective organization.

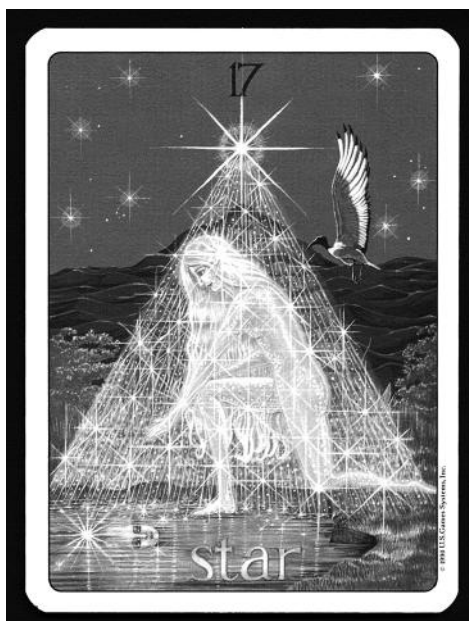


Figure 6. Deck Type A1. Elizabeth Josephine Gill. *The Gill Tarot*. Stamford, CT: U.S. Game Systems. 8 × 10.8 cm. Illustration used by permission of U.S. Games Systems. ©1990. Further reproduction prohibited.

It is important to remember that to be assigned one or the other sex entails a loss: that of the sexual position the subject has to surrender.⁹²

The feminized allegorical figures in Tarot intended to represent an idealized unity and possibly some aspect of transformation may be associated with androgyny understood as a lack of gender specificity. Mark Ryan and artist Chesca Potter claim that they designed the figures of their *Greenwood Tarot* (1996) to appear androgynous because they thought that this would make their deck more archetypal and thus more accessible to all; nevertheless, many of their cards retain obvious gender associations (Plate 3.4). The *Alchemical Tarot* (1995) designed by Rosemary Ellen Guiley and artist Robert Michael Place is one of the few contemporary decks in which the androgyne, this time as a figure with both male and female attributes, actually appears. The Devil (fig. 7) of this deck is a double-headed hermaphrodite, supposed to be Hermes /

Mercury, who stands on top of a red dragon which in turn balances on a dark vessel. This dragon represents the dark forces associated with the Christian devil:

The alchemical process of the Devil is coagulation, in which matter is reduced to a solid state in a homogeneous body. That body is comprised of the Lovers, who have united the masculine and feminine principles into the single form of the hermaphrodite. They must now coagulate in darkness while awaiting rebirth. The dragon of the card is influenced by Plate 5 in Mylius Johann Daniel's *Philosophia reformativa*.⁹³

Alchemy and alchemical symbolism, in which the androgyne is so important, have inspired more than a few Tarot cards, the Temperance card from Machynka's *Ibis Tarot* (fig. 5) being one example, and the idea of a form reflective of a higher consciousness is entirely compatible with the general goal of contemporary Tarot use.

During the 1920s, the Surrealists developed a variety of techniques to facilitate communication with their own unconscious minds, including automatism and the study and representation of dream imagery. Myth became more important to the male Surrealists during the 1930s because they found, as did Jung, that it provided a vocabulary which allowed the world of the individual's unconscious to be transmitted and understood by others. They believed that myth allowed them to transcend the expression of the merely personal, making their art an expression of collective knowledge. Surrealists such as Max Ernst and Alberto

Giacometti did not limit themselves to the western world for this purpose; they also incorporated ideas and influences from the art and mythology of indigenous peoples of North America, Mesoamerica, and Oceania into their own work.⁹⁴ Not surprisingly, some of these male artists also found themselves attracted to Jung's concept of the archetype. Female figures frequently appear in Surrealist art as questionably "archetypal" images of a more "primitive" and emotional way of being, as the muse providing access to that way of being, as symbols of life and fertility, as "femmes enfants," as "femmes-fatales," and as surrealist objects.⁹⁵

Archetypes and mythology were of ongoing interest to the women Surrealists, such as Remedios Varo, Frida Kahlo, and Kay Sage, who, unlike their male counterparts, felt no need to represent women as intermediaries between the various levels of reality and, not surprisingly, rarely represented the female nude.⁹⁶ As Gloria Feman Orenstein observes (1989), they preferred to represent women as "archetypal" professionals, "such as the Alchemist, the Magician, the Goddess, the Artist, the Explorer, the Scientist, and the Shaman—all metaphors of creation and exploration, all images of women as mature, active, and intelligent creators. The prevailing image seemed to be that of the Great Mother, the Magna Mater, the Cosmic Creator of all life."⁹⁷ Where intermediaries, messengers, or guides between levels of reality are present in paintings by women Surrealists, they frequently take the form of animals or birds, as in the work of British artist Leonora Carrington.⁹⁸

From the cards themselves and from the descriptions provided in Tarot guidebooks and pamphlets, it is clear that contemporary Tarot artists and writers use variants of Surrealist creative techniques, including automatism, dream imagery, mythology and, as already discussed, archetypes, and for similar purposes. They employ automatism as a free association method of image invention and design, with the Tarot itself serving as the template for all kinds of variations from both original and appropriated sources. Salvador Dalí, one of the most infamous of the Surrealists, designed a Tarot deck in this manner during the 1970s.⁹⁹ R.J. Stewart, the writer and director of the *Dreampower Tarot* (1993) (Plate 20.4), describes his creative process as a form of automatism and says that his images "are not variants of traditional tarot Trumps, but a new set of potent images drawn from inspiration and visualization."¹⁰⁰ He got the idea for this new deck in 1989 while he



Figure 7. Deck Type D1. Rosemary Ellen Guiley and Robert Michael Place (artist). *The Alchemical Tarot*. London: Thorsons. 8 × 12 cm. Illustration reproduced by permission of the author, Robert M. Place. ©Robert M. Place 1995. Further reproduction prohibited.

was working on another book. Thinking about the various people who fill the traditional Tarot cards, he wondered what type of Tarot these people use. He then asked exactly this question while in meditation and, as he describes it,

The images appeared swiftly and I had to rush to write short descriptions, often with the images and their connections to one another running ahead of my hand writing. The word “images” is used loosely here, for tarot of any sort is far, far more than a procession of still pictures. By image or Trump, I mean an experience that begins with the visual clue in the card. It includes many other senses and experiences than sight....¹⁰¹

He elaborated on these initial descriptions during normal waking consciousness and, in 1992 began working with artist Stuart Littlejohn to bring the images into a consolidated form.¹⁰²

Some Tarot artists, like the Surrealists, identify dreams as a means of exploring the rich territory of the unconscious and as the source of their inspiration. Artist Jyoti McKie, for example, describes her *Healing Earth Tarot* (1994) (Plate 6.4) as “an ordinary miracle” that “began simply with a dream.”¹⁰³ She asserts the healing power of the earth and believes she was directed by multi-cultural dream guides in the creation of many Tarot cards. Artist Julie Cuccia-Watts believes “that the universe and other spiritual beings have spoken to her in a most conscious and personal way through the manifestations of [her] *Ancestral Path Tarot*” (1995) (Plate 1.3; fig. 16).¹⁰⁴

Rosemary Ellen Guiley cites a female spirit figure, whom she calls the Silver Lady and regards as an angel manifestation of the Moon Goddess, as the inspiration behind her contributions to both the *Angels Tarot* (1995) (Plate 16.3) and the *Alchemical Tarot* (1995) (Plate 10.2). She describes dreams as a place where we may meet angels, as well as “the gods, goddesses, spirits and archetypes that express the Unus Mundus. They are mirror pieces of ourselves as well.”¹⁰⁵ The Silver Lady appeared to her as a tall woman wearing long silver robes, and the dreams she appeared in were all “in black and white. The settings were always unearthly, alien landscapes. They were often bleak, like deserts or the moon. Sometimes, the setting was nothing but a black void.”¹⁰⁶ This woman left a wide variety of images in Guiley’s conscious memory that she interpreted in alchemical terms; indeed, she understands this character, not only as a manifestation of the Moon Goddess, but as herself in the role of alchemist.¹⁰⁷

Melanie Gendron’s “visionary surrealist” *Gendron Tarot* (1997) was inspired by the “sacred feminine.” This deck does not articulate feminist imagery exclusively however, because, the artist says,

The God/dess is essential Oneness, beyond gender or duality, therefore certain cards remain traditionally masculine (The Emperor).... Archetypal in nature, these God/desses emanate from the collective unconscious. They serve as a holy bridge to the infinite.¹⁰⁸

Gendron’s Temperance card (Plate 14.2) demonstrates that she, like the mid-twentieth century women surrealists, is also inspired by “animal mythology.”¹⁰⁹

Tarot artists, like the later Surrealists, make frequent use of archetypal mythological traditions. For example, in their *Mythic Tarot* (1986) (Plate 18.3), Liz Greene, artist Tricia Newell, and Juliet Sharman-Burke attempted to recover “some

of the original simplicity and accessibility of the Tarot cards by redesigning the deck in accord with the Greek gods so beloved by Renaissance artists and writers, and who form the cultural underpinning of Western life.”¹¹⁰ In their view

Mythic images are really spontaneous pictures, sprung from the human imagination, which describe in poetic language essential human experiences and essential human patterns of development. Psychology now uses the term “archetypal” to describe these patterns. Archetypal means a pattern which is universal and existent in all people in all cultures at all periods of history.¹¹¹

John Astop and Caroline Smith draw on the gods and goddesses from a wide variety of world cultures in their *Elemental Tarot* (1999) (fig. 48) because

They represent psychological archetypes from past civilizations and mirror the whole gamut of human behaviour. Our ancestors worshipped these deities as different representations of themselves, and these legends amplify the meanings of the cards.¹¹²

As these and the many Arthurian, Celtic, and other mythological Tarot decks indicate, Tarot artists find mythology useful, just as the Surrealists did, as a vocabulary for the articulation of personal revelations and images into forms recognizable to others. In Tarot those forms are considered successful when they evoke or intensify the viewer’s awareness of the uncanny, the Other, or the heterotopian intersections and imbrications of many realities.

The Modernist Hierarchy and the Modernist “Grid”¹¹³

Modernist art is easily historicized as a special kind of modern fine art which acquired increasing status during the twentieth century. British art critics Clive Bell and Roger Fry, both regarded as early advocates of modernist ideals, were among those who stressed the importance of the expressive properties of art and an objectified, but still identifiably empathetic, experience of the work of art by the outside viewer. In his “An Essay in Aesthetics” (1909), Fry made one of the first important summaries of the modernist aesthetic, arguing that a disinterested objectivity was necessary for the proper observation of aesthetic quality and aesthetic quality could be found in the artistic presentation of order and variety in a unity indicative of “consciousness of purpose.”¹¹⁴ Both Fry and Bell elaborated on the importance of such formal elements as rhythm, mass, space, light, shade, and color in art, but Bell (1914) particularly emphasized what he called “significant form” as “the one quality common to all works of visual art.”¹¹⁵ The exact definition of significant form remained somewhat vague, but Bell said that it was evident in great works of art:

In each, lines and colours combined in a particular way, certain forms and relations of forms stir our aesthetic emotions. These relations and combinations of lines and colours, these aesthetically moving forms, I call “Significant Form”; and “Significant Form” is the one quality common to all works of visual art.¹¹⁶

Bell was emphatic about the transcendental aspects of a true encounter with

a work of art. Since art exists in a world apart from human interests and life, he said, “we need bring with us nothing from life, no knowledge of its ideas and affairs, no familiarity with its emotions” in order to experience it fully. He believed that this full experience was quite different from that of those who merely read their own experiences and emotions into the forms of the work, who add nothing new to their lives when they experience a work of art. Emotions have no place in the world of art, because, he said, art “is a world with emotions of its own.”¹¹⁷

Like Bell, Fry understood the aesthetic experience as one in which the art viewer responds fully to the artist’s creative experience. However, in his conclusion to *Vision and Design* (1920), Fry wrote “those who experience [aesthetic emotion] feel it to have a peculiar quality of ‘reality’ which makes it a matter of infinite importance in their lives. Any attempt I might make to explain this would probably land me in the depths of mysticism. On the edge of that gulf I stop.”¹¹⁸ Such quasi-mystical aesthetic experiences, which go well beyond conventional empathy to the animation of the images themselves, is the extreme some contemporary Tarot artists and readers celebrate and seek. They often attribute at least some of their creative work to an Other quasi-metaphysical inspirational source that they feel comes from beyond themselves, and they tend to closely associate their motivations and creative method as they frequently attribute both to some sort of visionary, meditative, or other spiritual experience or quest; thus the deck is said to be both initiated and created through the guidance provided by that experience. The Tarot artist’s artistic expression is often derived from his or her experience of the self in mediation or empathetic communion with a creative source understood as external to, or at least beyond, the normal conscious awareness of that self.

Modernist aesthetics did not, however, remain so compatible with those of Tarot, turning instead, by the 1940s and 1950s, toward an intensification of self-referentiality, self-containment, and formal and hierarchical commitments, such that modernist art was defined in opposition to all forms of popular culture and low art. This emphasis on categorical boundaries was rationalized by the assertion that all elements other than the formal properties determined by media are superfluous to art.¹¹⁹ Clement Greenberg (1960) specifically identified one of the primary features of modernist art as its extension of enlightenment criticism, that applied externally, to a more internal “self-criticism” intended to demonstrate what was most unique and valuable about it:

It quickly emerged that the unique and proper area of competence of each art coincided with all that was unique in the nature of its medium. The task of self-criticism became to eliminate from the specific effects of each art any and every effect that might conceivably be borrowed from or by the medium of any other art. Thus would each art be rendered “pure,” and in its “purity” find the guarantee of its standards of quality as well as of its independence. “Purity” meant self-definition, and the enterprise of self-criticism in the arts became one of self-definition with a vengeance.¹²⁰

“Literary” and “theatrical” concerns such as those demonstrated in naturalistic representation and most sculpture were deemed superfluous and detrimental to the quality of modernist art.¹²¹

Tarot does not rate highly in the modernist hierarchy of art. Even such art

decks as the *Haindl* and *Dalí Tarot* are difficult to consider as modernist, given the overriding pop culture quality and theatrical involvements of the genre. The quality of their artistic expression places most Tarot decks among the low art forms, such as folk art, mass-produced art, kitsch, and camp. While this fact also places them outside the modernist frame, these associations are not inconsistent with the artists' intentions and purposes and, indeed, demonstrate that Tarot has the same qualitative adaptability as more conventional forms such as easel painting.

Some commercial decks, such as Vicki Noble and Karen Vogel's *Motherpeace Round Tarot* (1981) (Plate 15.4), have the appeal of folk art. Traditional folk or naïve art, like all aspects of folk culture, is associated with small, local producers and audiences who know each other, and is typically found on functional objects such as rugs, quilts, clothes, storage boxes, jars, game boards, hunting decoys, weather vanes, and so forth. Folk artists often draw on memories, fantasies and dreams for the subject matter of their art, and, because they are generally unfamiliar with art history and have no academic training, they tend to use styles and forms that do not conform to those previously established within the academic tradition.¹²² They do not use academy-taught techniques associated with artistic expression such as chiaroscuro, correct scale, perspective, or the placement of all elements in a unified and coherent space, but rather strive for a high degree of craftsmanship and artistic merit through the incorporation of as much detail as possible into each work.¹²³ Blake McKendry (1983) finds extensive detail to be a criterion of quality for work of this type that provides

an insight into how a work is undertaken. With few exceptions, the folk artist creates and finishes one detail, and then goes on to the next. The completed composition is a chain of additions, but the overall effect is not considered—if the details are right, then the whole is right, or at least to the folk artist. The work is finished when no empty spaces remain.¹²⁴

This sort of attention to detail, a simplistic approach to composition as the filling in of space, a lack of concern for sophisticated rendering and color schemes, and the extensive use of memory and familiar cultural forms and images are all descriptive of the *Motherpeace Round Tarot*, as well as numerous other decks.

Tarot, however, is most widely recognized today as a popular art form, with decks published commercially for marketing to a mass audience. Popular culture, unlike folk culture, particularly that of the twentieth century, frequently involves producers who are not named and an audience which is large and in search of entertainment or amusement, not moral or ethical edification, as is sometimes the objective of high art or the cozy domestic context of folk culture. Popular arts are often mass-produced and often derided as kitsch. Martin Lindauer (1991), who has done extensive studies on mass-produced art, particularly on paintings sold in mall aisles, maintains that whatever form it takes, all mass-produced art possesses the same general characteristics and reasons for popularity. It is always simple in form and design. It is stereotyped, but each artist generally has a signature of some kind which distinguishes his or her work from that of other artists. The works produced by the individual artist may differ little from one another, but each is a little different and is therefore an "original."¹²⁵

Mass-produced art is purchased, according to Lindauer, because it is inexpensive, peaceful, evokes nostalgic thoughts of other, more restful, times and

places, and because it suits the existing home decor and so further beautifies the home. Owners of mass-produced art like it and find it easy to live with. In his testing of the aesthetic preferences of audiences of mass-produced paintings, Lindauer found that mass-produced art is held in high regard and that there is a general preference for landscapes and seascapes over urban scenes. Factors such as age, sex, and art education make little or no difference to this assessment or preference.¹²⁶

In spite of the general aversion to this type of art among artists of all other kinds, mass-produced art, like the art in museums, depends on the viewer's positive reaction to its aesthetic properties, and has "educational, propagandistic, and moralistic functions." Museum or fine art does possess qualities usually lacking in mass-produced art, however. Lindauer explains these differences in terms comparable to those used by Gowans with reference to the general differences between high and low art:

Despite their many parallels, mass-produced and museum art are not the same. Museum art is original, requires a higher degree of craftsmanship, skill and technique, and has a long history of expert commentary. It evokes complex layers of multiple meanings that require sustained and repeated viewings by educated viewers. Consequently, museum art is a greater challenge than mass-produced art, given the latter's technical inferiority, conventionality, overfamiliarity, and commercialization. But many of the ways in which mass-produced art works—aesthetically, decoratively, cathartically, educationally—also works with museum art, but with simpler forms. These simplifications give mass-produced art certain advantages over museum art.¹²⁷

Mass-produced art tends to present its message in a more direct and simplified manner, and the message itself tends to be consistently associated with peace, tranquillity, conventional social values and perhaps sensuality. It is for these reasons that it is considered by its owners to be easier to live with and to enjoy than the kind of art associated with museums.¹²⁸

Tarot decks certainly have all of the appeal associated with other forms of mass-produced art. The images are familiar, simple, and usually easy to understand, at least on a basic interpretive level. In addition, Tarot is portable and is thus accessible, intimate, privately owned, and flexible of function. All of these reasons for valuing portable art may be enhanced by the same animistic, shamanistic or spiritual associations attached to amulets or charms, whether they are used in some formal ritual or kept purely for luck. Also, Tarot decks may be easily and cheaply reinvented, as the increasing numbers of available decks and the sets of blank cards sold by U.S. Games Systems indicates; the value placed on such personalized artistic creativity may be a factor in the popularity of Tarot as a specialized art form, as well as that of the Tarot reading as a kind of prompted fantasy or storytelling.

Kitsch, another type of mass-produced art descriptive of numerous examples of Tarot decks, is often applied, as Tomas Kulka notes (1988), "as a synonym for worthless art, artistic rubbish, or simply bad art."¹²⁹ Kitsch is something that people like and are willing to pay for, but it is condemned by the world of fine art. It was also condemned by Greenberg for being the official carrier of ideology in Nazi Germany and Soviet Russia.¹³⁰ Greenberg observed that kitsch appears historically as a product of the industrial revolution; the urbanized proletariat and

petty bourgeois gained literacy as a marketable skill, but they never acquired the leisure and sense of patronage associated with the aristocratic class which once fostered genuine culture. Folk art, seemingly perfect for a rural life style, became less appealing and, Greenberg believes, kitsch appeared as a deliberately debased, diluted form of high culture—that is, nevertheless, a satisfactory alternative for those

insensible to the values of genuine culture.... Kitsch, using for raw material the debased and academicized simulacra of genuine culture, welcomes and cultivates this insensibility. It is the source of its profits. Kitsch is mechanical and operates by formulas. Kitsch is vicarious experience and faked sensations. Kitsch changes according to style, but remains always the same. Kitsch is the epitome of all that is spurious in the life of our times. Kitsch pretends to demand nothing of its customers except their money—not even their time.¹³¹

How does one recognize today's kitsch? According to Kulka, kitsch is characterized by its subjects and its style: (1) Kitsch depicts a subject which is generally considered beautiful or highly emotionally charged; (2) The subject depicted by kitsch is instantly and effortlessly identifiable; (3) Kitsch does not substantially enrich our associations related to the depicted subject.¹³²

Examples of kitschy subjects include, according to Kulka, anything "highly charged with stock emotions which spontaneously elicit a ready response" such as cute, fuzzy animals, babies, and picturesque landscapes. The usual style for rendering such subjects as kitsch is naturalistic or realistic, sometimes excessively so and to the point of sentimental artificiality, and the artist makes no attempt to be innovative in any way.¹³³

Sometime after kitsch was made infamous by Greenberg's condemnation of it, some kitsch gained notoriety as camp, a sort of chic kitsch. Camp, as critic Susan Sontag (1982) sees it, demonstrates an excess of aestheticism, an excess of style at the expense of content. Her list of examples explains what no explanation does very well. This list includes: "tiffany lamps," "The Enquirer, headlines and stores," "Aubrey Beardsley drawings," "old Flash Gordon comics," "women's clothes of the twenties (feather boas, fringed and bearded dresses, etc.)" and "stag movies seen without lust."¹³⁴ Erotic paintings by nineteenth century academicians, such as Ingres, showing naked ladies looking like they have been dipped in wax, fit this category rather well also, from a contemporary point of view. Sometimes works of art shift from one category to another, with or without the artist's participation: Ingres certainly thought of his work as the highest form of art, while post-modernist Jeff Koons just as certainly made his already-canonized *Michael Jackson and Bubbles* (1988) as deliberate camp.

Karen Marie Sweikhardt's *Tarot of a Moon Garden* (1993) (Plate 19.2), with its soft fuzzy shapes and pastel colors and the thoroughly harlequinized David and Jyoti McKie's *Healing Earth Tarot* (1994) (Plate 6.4) may be considered kitsch by the art critically-minded. The reliance on obviously fantastic and exotic imagery, as in Terry Donaldson and artist Peter Pracownik's *Dragon Tarot* (1995) (Plate 10.3), on the other hand, is stylishly camp. Pracownik, obviously a trained artist, is most certainly aware of his style, as is Brian Williams, creator of the camp *Pomo Tarot* (1994) deck (Plate 11.4).

In spite of its marginality relative to the modernist hierarchy of art, Tarot does have at least one significant modernist feature—its analogousness to the grid. Art

historically, the grid originates in Renaissance mathematical or scientific perspective, a method of systematically organizing elements within a painting so that they relate consistently to each other and to the frame and also assert an ideal position from which the viewer may best observe this effect.

The rectangle is the conventional shape of easel paintings which became ubiquitous shortly after the introduction of scientific perspective, and, as in easel paintings, this shape may be emphasized to great effect in Tarot cards by the frame. Frames assert containment and emphasize the compositional center, both marking and mediating between the image within and the world without. Graphic representations of frames on prints, such as characterize some Tarot cards, first developed in the fifteenth century at the same time that portable painting began to supplant two dimensional art forms integrated with architectural settings, such as murals and altarpieces. At this point, as Rudolf Arnheim puts it in *The Power of the Center* (1982),

the work of art becomes a proposition.... The frame indicates that the viewer is asked to look at what he sees in the picture not as a part of the world in which he lives and acts, but as a statement about that world, at which he looks from the outside—a representation of the viewer's world. This implies that the matter seen in a picture is not to be taken as a part of the world's inventory but as a carrier of symbolic meaning.¹³⁵

Arnheim further notes that the tondo provides the most radical separation from the environment because it defies the gravity indicated by the right angles of the interior. The square frame acknowledges gravity by mimicking these lines, “but ignores the qualitative difference between horizontal and vertical” which the rectangular frame alone recognizes and affirms:

The four sides of a rectangular frame have a characteristically ambiguous function. On the one hand they can ignore gravity and be equally oriented toward the center of the rectangular space. As the top border presses downward toward the center, the bottom border presses upward symmetrically, and the two lateral borders press inward. There is a centrifugal expansion in all four directions as well. Ornamental frames promote this centrically symmetrical version when their design is the same on all four sides. Conceived in this fashion, the frame underplays the importance of the vertical and horizontal coordinates and stresses the center.¹³⁶

Arnheim observes that the frame, conceived as two posts which emphasize verticality, set on a base and topped by a lintel, either flat or arched, more often surrounds windows and doors than pictures “because the former are more directly committed to the surrounding building than the latter.”¹³⁷

The *Rider-Waite* treatment of the Tarot frame is by far the most common in contemporary decks. The central decorated section of each rectangular card is surrounded by a narrow, black border and a white outer edge. Further dramatization of the card frames with labels, color and pattern may enhance a sense of the imagery as existing in a world behind and beyond that of the frame. For example, a few Tarot decks employ typical window and door frames: the *Alchemical Tarot* (1995) cards (Plate 10.2) are bordered by a classical post and lintel design in fine black outline and the *Arthurian Tarot* (1990) cards (Plate 2.2, 3.2, 4.3) have a white

border around a black shape, suggestive of a window frame with the images seen through it. The Strength card of the *Vision Tarot* (1995) (Plate 8.2) is framed by tree trunks and all of the *Sacred Circle Tarot* (1998) cards (Plate 5.2) are contained by stone slabs. Alternatively, some treatments of the figure and the figure-frame relationship may encourage a sense of the cards as fragments of a world continuous with this one, as for example, is the effect of the extension of the images to the card edges in the *Morgan-Greer Tarot* (1979) (Plate 16.2) and the partial figures in some of the cards of the *Aquarian Tarot* (1970). The treatment of the Tarot card frame may, then, either promote the querent-reader's experience as one of entering an alternate world, as one might move through a doorway or look through a window, or it may foster the perception of the Tarot universe as one overlapping with the mundane world, as a mural painting overlaps the wall on which it is created or a jigsaw puzzle overlaps the table top on which it is pieced together (Plate 21.4). The *Motherpeace Tarot* (1981) (fig. 12, Plate 15.4) is, by these terms of analysis, the most radical of decks, as its "tondos" disassociate entirely from the typical modern interior.

The rectangle is considered the purist shape for the modernist easel painting. The modernist grid is a flattened version of scientific perspective, appearing in the now familiar forms of Pablo Picasso's cubist paintings, Mark Rothko's more abstract rectangles floating on fields of infinite color, and Agnes Martin's more literal penciled grids on white grounds. In these contexts, the grid articulates the self-referential, self-contained, formalist, and hierarchical involvements of modernist art. Rosalind Krauss (1978) explains the modernist spatial implications of the grid in art:

In the spatial sense, the grid states the autonomy of the realm of art. Flattened, geometricized, ordered, it is antinatural, antimimetic, antireal. It is what art looks like when it turns its back on nature. In the flatness that results from its coordinates, the grid is the means of crowding out the dimensions of the real and replacing them with the lateral spread of a single surface. In the overall regularity of its organization, it is the result not of imitation, but of aesthetic decree. Insofar as its order is that of pure relationship, the grid is a way of abrogating the claims of natural objects to have an order particular to themselves; the relationships in the aesthetic field are shown by the grid to be in a world apart and, with respect to natural objects, to be both prior and final. The grid declares the space of art to be at once autonomous and autotelic.¹³⁸

The grid is modernist in "its capacity to serve as a paradigm or model for the antidevelopmental, the antinarrative, the antihistorical"¹³⁹; it is a structure, not a story, which allows the conflicts and paradoxes between spiritual and scientific perceptions of reality to co-exist, as in the art of Mondrian, by seeming to embody and represent both.¹⁴⁰

Although Symbolist artists had no interest in science, Krauss argues that in Symbolist art the window conveys modernist values by virtue of its presence as something both transparent and opaque, both transmitting and reflecting:

Flowing and freezing; *glace* in French means glass, mirror, and ice; transparency, opacity, and water. In the associative system of symbolist thought this liquidity points in two directions. First, towards the flow of birth—the amniotic fluid, the "source"—but then, towards the freezing into stasis or death—the unfecund immo-

bility of the mirror.... If the window is this matrix of ambi- or multivalence, and the bars of the windows—the grid—are what help us to see, to focus on, this matrix, they are themselves the symbol of the symbolist work of art. They function as the multilevel representation through which the work of art can allude, and even reconstitute, the forms of Being.¹⁴¹

The grid then is an allegory for the modern world view representing hierarchy, patriarchy, and consciousness: it both suppresses Others, such as other cultures, women, and the unconscious, and provides the matrix through which those others become visible as such. The same analogies are applicable to Tarot where the grid may take the appearance, as in Symbolist art, of window and door frames, or of simple outlines around the rectangular image: In either case, the frame supports the illusion of a world that is at once static and fluid, or, in Worringer's terms, a matter of both abstraction and empathy. The fixed and unchanging qualities associated with allegory and archetype may be abstracted into the compositional device of the grid, which in turn enables the representation of the ever metamorphosing realities of lived experience.

The divisions and images of the conventional Tarot deck as a whole also function as a grid underlying the variable surface content developed by individual artists; the social system on which the Tarot structure is based is profoundly hierarchical. The Tarot spread is also a kind of grid and, as a conceptual structure fixing the arrangement of cards and many aspects of their reading, it is likewise informative of self-referential and hierarchical commitments. The Tarot grid, repeated by the cards, the deck, and the spread, like the window in Symbolist art, enables us to see both the matrix and the multiple levels of representation which may be constituted within it. The Tarot grid is consciousness; the world seen through it is that of the unconscious or, rather, the world of the unconscious telepathically communicating to the conscious mind.

The extent to which the structure of the Tarot serves as a grid is demonstrated by the common practice of developing it archetypally. Most contemporary artists consider Tarot images templates awaiting whatever individual articulation they may bring to it. That articulation may involve not only alternative symbolic systems but alternative mediums—Yvonne G. Jensen designed her *Tapestry Tarot* (1995) (Plate 4.2) from fabric, and Monte Farber and Amy Zerner's *Zerner Farber Tarot* (1997) (fig. 15) is collaged from a wide variety of antique and modern fabrics, lace, and ribbons.

Cross-cultural and multi-cultural decks are also exemplary of the archetypal treatment of the Tarot archetypal grid. Examples include, among others, Peter Balin's Mayan-styled *Xultún Tarot* (1976) (Plate 16.4), Courtney Davis's *Celtic Tarot* (1990) (Plate 8.3), Yuri Shakov's *Russian Tarot of St. Petersburg* (1992) (Plate 7.2), and Dr. Emil Kazanlar's *Kazanlar Tarot* (1996) (Plate 17.3, figs. 44–47) in which the suit of Coins purportedly emulates the style of miniatures of the Kadjar and Safavid dynasties, Swords Egyptian art, and so forth. Other decks in which the Tarot suits are redesigned using images referencing different cultures and periods include Hermann Haindl's *Haindl Tarot* (1990) (figs. 9, 37–39) and Julie Cuccia-Watts' *Ancestral Path Tarot* (1995) (figs. 40–43).

There is some affinity between these alternative media, cultural, and multi-cultural adaptations of Tarot and the "Pattern Painting" or the "Pattern and Decoration" movement which occurred in the 1970s and early 1980s, just prior to the

exponential growth of Tarot production and popularity in the 1980s and 1990s. This movement has been characterized as both late modernist for its continued emphasis on the “grid”¹⁴² and as post-modernist for its opposition to the modernist hierarchy and emphasis on cultural pluralism. There was early agreement amongst the Pattern and Decoration artists, including Miriam Schapiro, Joyce Kozloff, and Kim MacConnel, and their supporters that decorative art was different from, not lower than, high art; concerned with sensuality and pleasure; directed toward filling, rather than intruding upon, a given environment; and focused “on pattern and structure rather than imagery; the imagery by definition is incorporated into the overall design.”¹⁴³ They therefore drew technical and stylistic inspiration from artistic traditions outside the western mainstream, such as Islamic art, and western and Native North American craft arts such as weaving and basketry, which also happened to be considered women’s arts.

Critic John Perreault (1977) became an advocate of Pattern Painting because he believed its absorption of influences from such a wide range of cultures and types of art made it the first movement to break down the barriers imposed by hierarchies of artistic and cultural values.¹⁴⁴ This quality is frequently cited as one of the most socially positive features of post-modernist art. Perreault also points out that patterning “calls attention to aspects of the world previously invisible to, or not attended by consciousness. Pattern painting does that. One becomes pattern-conscious.”¹⁴⁵

Like their Pattern and Decoration counterparts, contemporary Tarot artists supplement the modernist tendency to self-containment and self-referentiality, and even submerge the grid behind a pluralistic borrowing from the past, from other decks, and from the world beyond the frame. Yet the grid continues to provide a fixed structure over which variable surface images are collaged; and in Tarot, as in Pattern and Decoration art, this grid may be understood negatively as a metaphor for the fixed, still modernist, and perhaps increasingly totalitarian context in which art, seeming so benignly celebratory of cultural pluralism, is made and displayed; or positively as evidence of a universal humanism and of the preference for individuality expressed within the context of social unity rather than anarchy.

Feminist Order in Tarot

In the last quarter of the twentieth century, the most influential movement seeking to undermine the modernist hierarchy in art and society was feminism; Pattern and Decoration art was part of this movement. Many feminist writers and artists, including those working with Tarot, have found the archetype a useful tool in revisions of the grid intended to make it more accommodating to Others. Barbara Walker has been influential in this context, having written a number of popular books which emphasize women, mythology, and Jungian concepts and designed her own deck the *Barbara Walker Tarot* (1985).¹⁴⁶ She considers the multiple goddesses of antiquity as aspects of one original Goddess whose identity and power was deliberately broken down, divided and dissipated by male writers and authorities.¹⁴⁷ In contemporary Tarot, the Goddess is evoked or represented in a generalized fashion; as a particularized manifestation on one, a few, or all of the

cards in a given deck; or in the adaptation of the standard gender associations of the card figures. In the *Rider-Waite* major arcana, predominant male figures end with the Devil, while female and gender neutral, or allegorical figures appear throughout (Chart 4).

Robert Place, Rosemary Ellen Guiley, and Melanie Gendron, discussed in relation to Surrealism, show a more generalized approach to feminism through an evocation of the Goddess and adaptation of gender. Both Guiley and Gendron claim direction from some form of the sacred feminine; Guiley with reference to the *Alchemical Tarot* (1995) (Plate 10.2), which retains fairly standard gender associations with the addition of a hermaphroditic Devil, and *Angels Tarot* (Plate 16.3), which obviously emphasizes gender neutral figures; and Gendron in her *Gendron Tarot* (1997) (Plate 14.2), in which all the major arcana human figures, except the Emperor and the male on the Lover's card, appear to be female.

Occasionally, the Goddess is a familiar artifact, as in the Venus of Willendorf style image which serves as the Queen of Pentacles (fig. 8) in the *Barbara Walker Tarot* (1985) and as the Queen of Cups (fig. 9) in the *Haindl Tarot* (1990). Jung considered this figure exemplary of the mother archetype associated with the moon,¹⁴⁸ the place of origin, nature, passive creation, materiality, the unconscious, instinct, and the principle of yin. This archetype, he thought, is also the ultimate container or "matrix" within which one may be both nourished and trapped.¹⁴⁹ Jung also regarded water as an archetypal symbol of the unconscious¹⁵⁰ and associated journeys on water with the beginning of the exploration of the unconscious or the "dark night of the soul."

The association of the moon and a spiritual journey or a quest are made in the *Rider-Waite* High Priestess card, which shows a woman resting her feet on a crescent moon, (Plate 2.1) and in the Chariot (Plate 7.1), in which crescents decorate the costume of the charioteer. The moon is a traditional symbol of transformation because of its daily appearance and disappearance and cyclic waxing and waning and is easily identified as feminine by the similarity of its cycles to those of female menses.¹⁵¹ In his Jungian analysis of the mother Goddess, Erich Neumann (1955) observes that moon mythology appears to have preceded solar mythology.¹⁵² Both of these cards suggest something of this idea that feminine wisdom may be deeper and older, or at least prior to, the more active energies of the sun and patriarchal religion.

The full association of the moon, water, the unconscious, containment, and the undertaking of a long spiritual journey are best represented, however, on the *Rider-Waite* Moon (Plate 18.1) which shows two dogs howling up at a simultaneously crescent and full moon shining with both rays and tears of light and a crab crawling out of the water toward a path winding between the dogs and two towers into the distance. Many decks retain these conventional card associations: in Nancy Tolferd's collaged *Love Tarot* (1995), the Moon (Plate 18.2) shows a feminine lunar face looking down at two howling dogs or wolves. These animals guard the passage between two towers or gate houses towards which a crab moves from the water. Even the moon's tears are present in the new card, although they appear more as pearls than sparks of light.

Gendron's Moon card (fig. 10) remains identifiable relative to the *Rider-Waite* version, but here also the moon is feminized and the composition altered to eliminate the idea of a path in favour of a synchronistic joyousness in lunar energy.

Chart 4. Gendering in the Rider-Waite Tarot (1910) Major Arcana

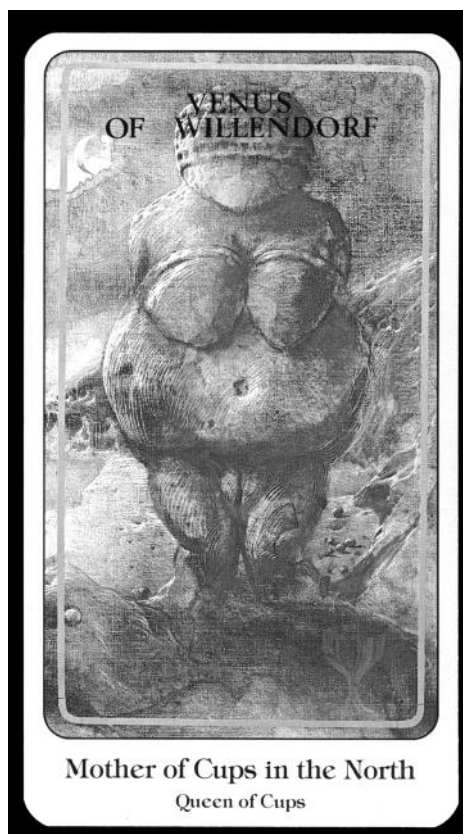
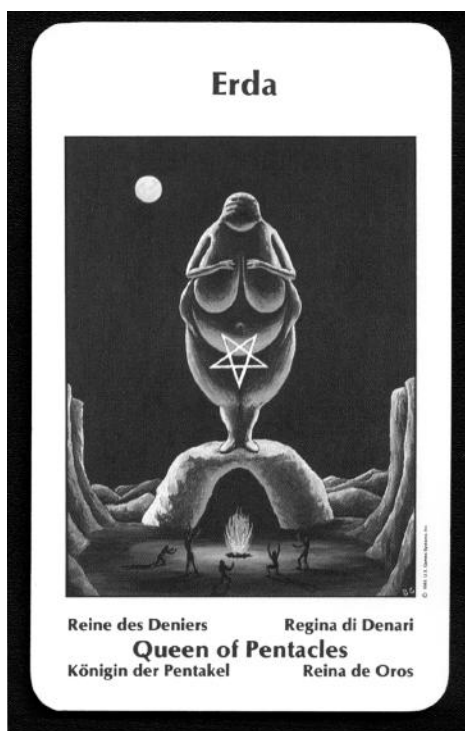
Major Arcana Cards		Male Figures	Female Figures	Gender Neutral	Animal
0	The Fool	X			x
I	The Magician	X			
II	The High Priestess		X		
III	The Empress		X		
IV	The Emperor	X			
V	The Hierophant	Xx			
VI	The Lovers	X	X	X	
VII	The Chariot	X			x
VIII	Strength		X		X
IX	The Hermit	X			
X	Wheel of Fortune			x	x
XI	Justice			X	
XII	The Hanged Man	X			
XIII	Death	Xx	x		X
XIV	Temperance			X	
XV	The Devil	X	X		
XVI	The Tower	x			
XVII	The Star		X		
XVIII	The Moon				X
XIX	The Sun			X	X
XX	Judgement	x	x	X	
XXI	The World		X	x	x

Large figures are indicated by X and smaller figures by x.

The traditional crabs have become dolphins, fish, and birds engaged, like the moon, in natural migrations and cycles.

Juliet Sharman-Burke, Liz Greene, and artist Tricia Newell's *Mythic Tarot* (1986) shows, uniquely for Tarot, an explicitly tripartite goddess on the Moon card (Plate 18.3). The classical reference here is to the feminine trinity of virgin, mother and crone, also known as the rulers of past, present and future.¹⁵³ The original trinity of Greek mother goddesses—Hebe the virgin, Hera the mother, and Hecate the crone—rule heaven, earth, and hell, respectively. Each of these goddesses can in turn divide into another trinity.¹⁵⁴ Hecate, for example, embodies Persephone, the goddess of the underworld and of crops, the moon goddess Selene, and Artemis, the moon goddess of hunting and childbirth.¹⁵⁵ Hecate, often accompanied by her hounds, appears as “a goddess of roads in general and crossroads in particular, the latter being considered the center of ghostly activities, particularly in the dead of night. The goddess thus developed a terrifying aspect; triple-faced statues depicted the three manifestations of her multiple character as a deity of the moon—Selene in heaven, Artemis on earth, and Hecate in the realm of Hades.”¹⁵⁶

Kris Waldherr's *Goddess Tarot* (1998) shows a much more exhaustive articu-



Above left: Figure 8. Deck Type D2. Barbara Walker. *Barbara Walker Tarot*. Stamford, CT: U.S. Games Systems. 6.1 × 10 cm. Illustration used by permission of U.S. Games Systems. ©1985. Further reproduction prohibited. *Above right:* Figure 9. Deck Type D2. Hermann Haindl. *The Haindl Tarot*. [©1990]. Stamford, CT: U.S. Games Systems. 7 × 12.7 cm. Illustration reproduced by permission of the artist, Hermann Haindl. Further reproduction prohibited.

lation of goddess imagery from many different cultures and periods, including those of Egypt, Norway, Britain, China, Japan, Tibet, Greece, Rome, Australia, and others. The suits refer to different goddess traditions: the Pentacles to the Hindu goddess of prosperity, Lakshimi; Cups to the Roman goddess of love, Venus; Swords to the Egyptian goddess of redemption, Isis; and Staves to the Norse goddess of creativity and beauty, Freyja. Each major arcana card shows a different goddess from a different culture. The Death card is revised as Transformation and shows the Japanese goddess Ukemochi (Plate 13.3), whose body, upon death, apparently transformed into food—life comes from death. The Moon (Fig. 11) shows the goddess Diana hunting in the forest.

In an elaboration of Jung's associations, Neumann explains that Diana represents one version of the "Lady of the Beasts" aspect of the Goddess, whose power marks the drives of the unconscious.¹⁵⁷ The traditional depiction of Diana chasing a stag, suggesting her transformation of Actaeon, is just one example of the kind of animal sacrifices demanded by the Goddess. Such sacrifices represent her "domination, curtailment, and sacrifice of the instinctual drives," and prove

that “the Lady of the Beasts represented more than the principle of natural order. She was more than a protectress and breeder of beasts.”¹⁵⁸ She does not represent the refined social and cultural order associated with agriculture and the craft arts, but the earlier emergence of order marking the separation of humans from animals. Diana’s appearance on the Moon card is consistent with that goddess’s role as controller of animal instinct and initial movement toward more human-centered forms of society and wisdom.

Tarot decks completely redesigned for feminist purposes include Vicki Noble and Karen Vogel’s *Motherpeace Round Tarot* (1981), Carol Bridges’ *Medicine Woman Tarot* (1987), and Rachel Pollack’s *Shining Woman Tarot* (1992). Noble and Vogel and Pollack draw on many cultural sources and present them in a generalized and schematic manner. Ancient Minoan, Greek, and African references are most apparent, and there is some Native North American content. Most of the *Motherpeace* labels are traditional, although, not unexpectedly, the Crone replaces the Hermit, the Hanged One replaces the Hanged Man, the court cards are rela-

beled as Shaman, Priestess, Daughter, and Son, and the figures have skin colors of white, black, blue, and red. Almost all of the gender specific figures are female, but the Sun shows a single black male with five women, the Hierophant is described in the text as a male dressed as female, and the Hanged One as a female changed to male.

The *Motherpeace* Moon (fig. 12) card shows a female figure in the water, the moon above her, a spiral maze shape in front of her, and a boat not far off. According to the artists, the spiral, like the moon and the snake, is a symbol of the Goddess, especially her power to regenerate or create new beginnings, and the boat is a conventional means of transport for initiates beginning their exploration of other realms, including that of the unconscious.¹⁵⁹ This symbolism is consistent with Jung’s association of containers, such as boats, with “utter inactivity and desirelessness” and of containment with passive creativity and the feminine.¹⁶⁰ Noble and Vogel further emphasized the idea of containment and immersion in water through the many shells scattered along the shore.

The only cards specifically associated with the males in this deck are the Emperor and the Devil and, perhaps, the Sun. The Devil (Plate 15.4) demon-



Figure 10. Deck Type A2. Melanie Gendron. *The Gendron Tarot*. Stamford, CT: U.S. Games Systems. 7 × 12 cm. Illustration used by permission of U.S. Games Systems. ©1997. Further reproduction prohibited.

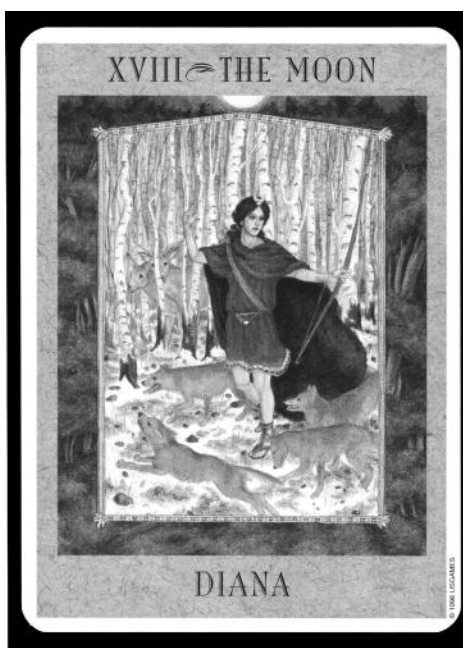


Figure 11. Deck Type D3. Kris Waldherr. *The Goddess Tarot*. Stamford, CT: U.S. Games Systems. 8.7 × 12 cm. Illustration used by permission of U.S. Games Systems. ©1998. Further reproduction prohibited.

and the four suits of the Minor Arcana as a kaleidoscope of human experience in all its varied forms.”¹⁶¹ She includes few gender specific figures and most of her images are suggestive, rather than fully descriptive, of myths, shamanism, prophecies, stories, art, landscapes and special sites from many different cultures and regions. The renderings evoke a sense of Native American or Australian rock art and the discussion of the cards includes frequent references to myths from different cultural traditions. The overall emphasis of this deck is on a kind of all encompassing world myth, as may be understood from the commentary on the Shining Woman (Plate 21.2):

The fool flew towards the mountains. Instead of a place, however, her journey ends in her own perfection. In cultures as different as the Aztecs, the Jains of India and the medieval Jews, we find the idea of the cosmos as a single perfect being—a Goddess, or a God, or simply a human. Often, the myths picture a Goddess whose body breaks apart (sometimes her brothers murder her) to form all the bits and pieces of existence. In other traditions, the perfect being becomes the ultimate foal of creation. In Kabbalah, the original cosmos broke apart, and now each of us bears the responsibility to restore it to wholeness ... And so, Shining Woman, the cosmos restored, follows Awakening. The traditional name for this card, the World, implies its truth—that each of us contains the universe.¹⁶²

The Shining Woman, clearly the most significant human figure in the deck, is based on ancient Minoan and Egyptian figures with arms raised high over their

strates the association of males with negatively perceived forms of social control and hierarchy. This card shows a ziggurat with a man on top whose control extends through his slaves, warriors, and bureaucrats. The clock behind this dominant figure suggests the connection between his power and scientific, rather than mythological, time, and perhaps the brevity of his influence. In most cards, however, specific cultural sources are less apparent or distributed without any deliberate intent to present a particular culture. This deck’s conceptual unity derives from feminism in a worldwide context and, consequently, its appearance diverges considerably from the traditional Tarot.

Although she radically alters the images and labels of Tarot, Pollack regards her *Shining Woman Tarot* as essentially traditional in its structure because she maintains the treatment of the “Major Arcana as a map of the soul’s journey from birth to enlightenment,

heads, forming the shape of bull horns or the waxing/waning moon. Pollack specifies that this figure is not meant

to refer only to female humans. As a spiritual term it moves across genders, and even across species. It symbolizes the perfected person, and we all have learned from the Native Americans that “people” describes the plants and the animals as well as ourselves.¹⁶³

Pollack, like Waldherr, associates the Moon (fig. 13) with Diana or Artemis, thus she makes the crescent moon look like a bow crossing the face of a full moon. Below this is “the mountain formation known as Winged Artemis” with side mountains spread around a central one. Concentric arcs in the foreground were inspired by both Australian aboriginal and ancient British stone markings. A spider crab-like creature is supposed to refer to the entanglements and grip of our dreams and elements of the unconscious.¹⁶⁴

Pollack designed all of the cards according to her own personal experiences of images, locations, sacred sites, narratives, and rituals, and from her own imagination, both planning and spontaneously developing symbols and images. The result is cultural multiplicity reunified through her Tarot vision. This vision is sacred rather than esoteric:

By esoteric I mean a code of precise symbols outlining a detailed system of ideas about existence. Shining Woman is more fluid. While it does contain recurring symbols (such as the concentric circles and energy lines, the Goddess stones and the guardian animals), it does not work according to an intellectual plan. Instead, it seeks to open a sense of wonder, an awareness of the life energy underlying every moment of our lives. With its many sources, it joins us to humanity’s visions and art over tens of thousands of years.¹⁶⁵

In keeping with this approach, Pollack does not use color as if its effects on individuals can be reduced to a code, but rather as one of many corresponding elements; thus blue, the color of water, in various shades, is variously associated with caves, the unconscious, femaleness, stillness, the idea of “yin.” Red is more male, active, consciousness, and also life blood. Purple is “truth and sometimes the union of masculine and feminine,” gold is light, and green is life.¹⁶⁶

Pollack calls the court cards “vision cards” because they are not meant to represent people or character types. They are also redefined such that each King becomes a Speaker, each Queen becomes a Knower, and the Knight and Page are replaced by the “experiences” of Gift and Place. However, she acknowledges the relevance of comparing the King and Queen to her Speaker and Knower:

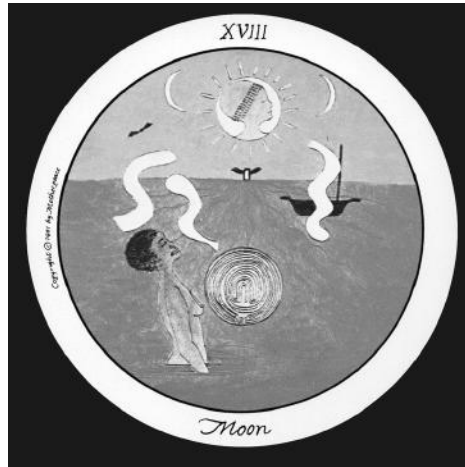


Figure 12. Deck Type D3. Vicki Noble and Karen Vogel. *Motherpeace Round Tarot*. Stamford, CT: U.S. Game Systems. 11.4 cm. dia. Illustration reproduced by permission of Vicki Noble. *Motherpeace* is a pseudonym for Vicki Noble and Karen Vogel, ©1981. Further reproduction prohibited.

for the Queens may be interpreted as a mature appreciation for the qualities of the suit, while the Kings carry the responsibility for using the suit's power. Unlike the Kings, the Speakers do not control or take charge. Their authority comes from their unity with the power of the suit. Interestingly, the Knowers emerged as primarily male and the Speakers as primarily female.

This does not mean that the Knowers symbolize men in readings and the Speakers women. Any person will go through many experiences in the course of a life, some labelled as 'masculine,' and some as "feminine."¹⁶⁷

The court suits are altered so that Pentacles become Stones, Cups become Rivers, Swords become Birds (often included with flutes), and Wands become Trees. Animals appear frequently in the deck. The turtle signifies "quiet strength and the spiritual power that sustains the world." Snakes show "life energy, sexuality and the unconscious." Fish signify "the soul and the journey of rebirth."¹⁶⁸

Bridges designed her *Medicine Woman Tarot* to show a feminist view of Native cultural interests. She revised the traditional labels so that the suits are identified with natural forms and with traditionally Native cultural forms: Stones (snakes), Arrows (coyote), Bowls (dolphins), and Pipes (eagles). The court cards are all female and, instead of the traditional King, Queen, Knight, and Page, they refer to the Apprentice, Totem, Lodge, and Exemplar. In the "Card Speaks" section of the Resources card of her *Guidebook*, she writes:

I am the Medicine Wo/man. Through my choice of actions, I bring life to my people. Creator who lives within me has given me stewardship of that which I see before me. My tools are the Stones, the Earth substance of which all things are made; the Pipes, symbol of all channels of creative energy, including the body in which I dwell; the Arrows, showing me the power of clear, one-pointed mind; and Bowls, allowing me to offer my love and receive the blessings of those who come to share their gifts with me.¹⁶⁹

Bridges' adaptation of the Moon card (Plate 36.4) shows a sleeping woman with an older woman dropping grains of sand on her head, representing the intuitive forms of knowledge associated with grandmothers and with dreaming as well as the need for constant regeneration of both body and spirit.¹⁷⁰ Without such regeneration, she says, we may become chained by our sense of limitations, as in the Devil card: Devil, after all, is only "lived spelled backwards."¹⁷¹

Bridges' adaptation of the Priestess (fig. 14) shows a young woman sitting by a stream in a forest looking out at the viewer while she holds a mirror, its edge suggesting a crescent moon, so that her own reflection is partially visible on its surface. Bridges explains that this image is meant to indicate that the High Priestess looks inside herself first in order to understand what is without: "My world is but a manifestation of that which is taking place within my psyche. My soul speaks to me in images, telling me of possibility. I hold in my own mind a book of knowledge of all past events and those to come."¹⁷² This understanding of what constitutes a deeper and truer reality is consistent with the very modern idea that reading Tarot is a way of exploring the inner self. Likewise, all of these artists take a depth model approach to Tarot and, although they redesign the cards according to their ideological and multi-cultural interests, they retain some commitment to the structural, if not the pictorial, grid of Tarot.

Post-Modernist Order in Tarot

Virtually all late twentieth century definitions of post-modernism and its associated artistic approaches originated in the feminist critique of modernism, but the post-modern does not merely favor feminism and cultural and categorical pluralism as the antithesis of the modernist hierarchy. Charles Jencks, drawing on the work of such theoreticians as Roland Barthes, Jean Baudrillard, and Michel Foucault, popularized the idea of post-modernism in the 1970s and 1980s, describing it in terms of a “complexification, hybridization and sublation of the modern—not its antithesis.”¹⁷³ Modern elements, he says, “hybridize” into post-modern counterparts: nation states become regions and supranational bodies; totalitarianism becomes democracy; purism becomes double-coding; the ahistorical becomes time binding; the utopian becomes heterotopian; monism becomes pluralism; atheism becomes pantheism; the belief that “God is dead” turns to creation-centered spirituality; disenchantment becomes re-enchantment; the reductive becomes the holistic or interconnected; and the anthropocentric becomes cosmological.¹⁷⁴ Through such hybridizations, post-modernists aim, Jencks says, not to overcome the gaps between high and low culture, as to do so would imply yet a new form “of universalizing control,” but instead to represent and juxtapose differences with equal legitimacy.¹⁷⁵ “The motives,” for this, he says,

are equally political and aesthetic. Double-coding, to put it abstractly, is a strategy of affirming and denying the existing power structures at the same time, inscribing and challenging differing tastes and opposite forms of discourse. This double-voiced discourse has its own peculiar laws and beauties and it constitutes the fundamental agenda of the post-modern movement.¹⁷⁶

Theorists of post-modernism claim that the post-modern individual is no longer modern, no longer autonomous, self-created and self-aware, and it cannot be taken for granted that he precedes, even in part, the society in which he lives. The post-modern individual can, therefore, no longer understand his self

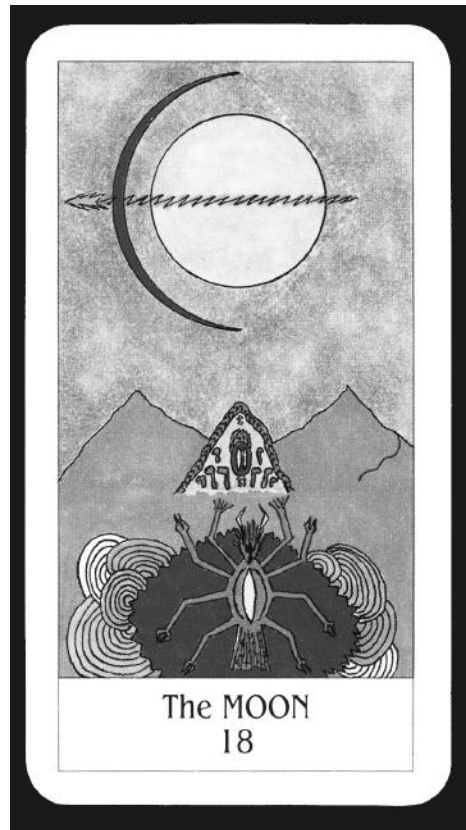


Figure 13. Deck Type D3. Rachael Pollack. *Shining Woman Tarot*. London: Aquarian Press, 1992. 6.1 × 11.2 cm. Illustration reproduced by permission of the artist, Rachael Pollack. Further reproduction is prohibited.

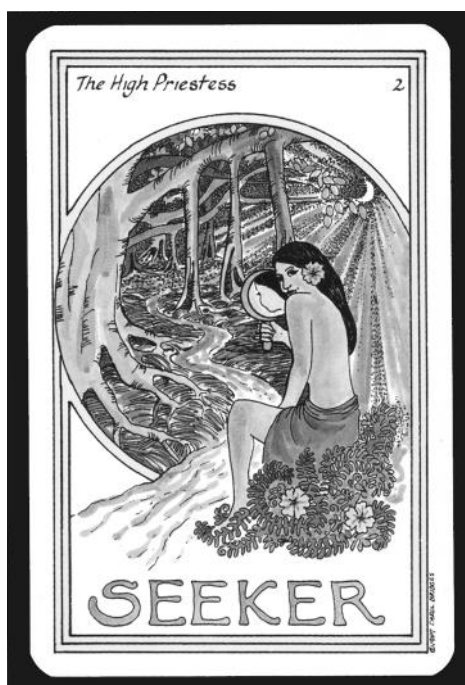


Figure 14. Deck Type D3. Carol Bridges. *The Medicine Woman Tarot Deck*. [©1987]. Stamford, CT: U.S. Games Systems. 7 × 10.8 cm. Illustration reproduced by permission of the artist, Carol Bridges. Further reproduction prohibited.

or interpret his world by means of universals and depth models. Jean Baudrillard (1992) suggests that the mirror and scene, ubiquitous in modern psychology, no longer function as effective metaphors for human experience: “In place of the reflexive transcendence of mirror and scene, there is a nonreflecting surface, an immanent surface where operations unfold—the smooth operational surface of communication.”¹⁷⁷ The individual person, if he still exists at all, “can no longer produce the limits of his own being, can no longer play nor stage himself, can no longer produce himself as mirror. He is now only a pure screen, a switching center for all the networks of influence.”¹⁷⁸ Where the modern individual understood himself as capable of many forms of original and individual expression, the post-modern individual articulates his fragmented existence in terms of influences, process, discourse, and texts.

The distinction between modernist work and post-modernist text is well defined by Roland Barthes, who explains that the “author” appeared in

the medieval period and, through the elevation of the humanist “individual,” gradually supplanted the “mediators,” such as shamans, who once passed on cultural codes and information through their performances and narratives.¹⁷⁹ Unlike the work, which emphasizes the creative genius of the individual author, the text emphasizes the “reader”; the reader is simply the space in which all the multiple writings from multiple cultures and multiple writers, dialogues, quotations and so forth of discourse are constituted; “a text’s unity lies not in its origin but in its destination....”¹⁸⁰

This and other features of the post-modern world are supposed to create the possibility for those considered peripheral, external, marginal, or otherwise Other to the modernist centers of self and culture, including women, art styles of the past and of non-mainstream cultures, low forms of art, and the unconscious, to appear, less as Others, and more as themselves. Post-modernist artists—that is, those who come after modernist artists—are supposed to be those who strive deliberately for “inclusivity, impurity, and direct involvement with the content of contemporary experience” in their art¹⁸¹ for the purpose of showing post-modern multiplicities rather than modernist hierarchy. Such art often reveals the avant-garde and modernist values of creativity, originality, and authenticity as fictions.¹⁸²

Some mediums and creative techniques seem to dramatize or epitomize the

post-modern experience and person more fully. Photography, for example, has become popular because it de-emphasizes originality in favor of the manipulation of previously established “signs” and “texts”¹⁸³ and because it lends itself to “double-coding.” Photography facilitates the superimposition of one text onto another, as in the photographs of Sherrie Levine¹⁸⁴ and Cindy Sherman, and as in nostalgia films that imitate the look of historical examples. Unlike parody, which assumes a norm operating as the basis for satire, these “pastiche” simply merge contemporary individuality and uniqueness with artistic “works” of the past.¹⁸⁵

This type of double-coding is evident in some Tarot decks. Tim Thompson’s *Vision Tarot* (1995) (Plate 8.2) and Anne Franklin and artist Paul Mason’s *Sacred Circle Tarot* (1998) (Plate 5.2) are composed of photographs of individuals dressed up to imitate the conventional Tarot characters. Both decks succeed in dramatizing the double nature of individual and conventionalized experience; both treat Tarot quite thoroughly as a “text.”

Ed Buryn’s *William Blake Tarot* (1995) demonstrates an equally post-modernist attitude toward originality in that it was collaged from pieces cut out of photocopies of British artist William Blake’s (1757-1852) prints. Buryn’s Emperor card appears as Reason (Plate 4.4), one of Blake’s figures of creation, holding a compass down to the added elements of books and scrolls. This figure originally served as the frontispiece to Blake’s book *Europe: A Prophecy* (1794), along with a quotation from Proverbs (8:27) that probably attracted Blake’s attention because much of it is spoken by a female character, Wisdom, who describes how she was with God during the creation. Like other early Romantic British artists and writers of his day, Blake admired classical art, but was drawn to medievalism. His own art tended to be inspired by his dreams and visions and he came to believe that rationalism ultimately crushed the spirit and creative in man. Artists who sought legitimation for their images by basing them on literary sources were, he thought, endangered by rationalism; Blake thus became an early advocate of “art for art’s sake,” believing that art was its own justification. If people found correspondences between his images and literary works, Blake thought that was fine, but he also thought that artists had as much right to claim inner creative sources as writers did. Buryn, however, justifies his own creative process by saying that “Most of Blake’s own works were reinterpretations of the works of other poets and artists. Now, Blake himself is reinterpreted here through the medium of Tarot.”¹⁸⁶

Collage, or montage, another favored post-modern technique, also de-emphasizes the artist’s hand or originality in favor of the manipulation of previously established signs. Virtually all Tarot artists use collage in that they add astrological signs, Hebrew letters, numbers, and many other personal and collective symbols to their cards. Some, such as James Wanless and artist Ken Knutsen, designers of the *Voyager Tarot* (1985) (Plate 7.4, fig. 49), make extensive use of collage to facilitate the integration of images from a wide variety of cultural sources into their deck.

Unlike the traditional artistic composition, collage achieves a harmonious visual unity through construction or assemblage. Donald Kuspit (1988) theorizes that collage involves the easiest possible shift of material elements from life into art by means of their juxtaposition or agglomeration. He regards collage as a mere parody of artistic composition that is interesting mainly because the selection of fragments entering its frame is never really arbitrary and their arrangement is never really final.¹⁸⁷ It demonstrates the ironic and “playful purposefulness

of continuing to become an individual” that is the result of it being “the only way of individualizing in a world of standard categories.”¹⁸⁸ Collage, he says, is a self-conscious acknowledgment that fragments may always be rearranged into new orders which never cohere into an absolute: “Fragments establish an ironical individuality and locate that individuality in an ironical attention to detail that never adds up to a whole.”¹⁸⁹

All contemporary Tarot artists and querent-readers treat Tarot as a text that may be revised to quote, parody, or pastiche any number of symbolic systems, cultures, or individual psychologies. Their commitment to the Tarot grid affirms hierarchy, perhaps even the existing power structure, but like collage, contemporary Tarot design and use undermines the grid insofar as the cards are treated as moveable coordinates that may be easily rearranged in an infinite number of spreads. The querent-reader, like the collagist, creates by selecting from a previously created inventory of elements. From the modern point of view, he aestheticizes or at least romanticizes these elements by seeing real life people and situations within their grid; he finds meaningful wholeness in the cards and the spread through their alignment with aspects of his own life. This activity may, in fact, be a specialized extension of what people in all cultures do throughout their lives to create their sense of self—imagine, or allegorize, themselves and fragments of their experiences and associations as creating a whole and unified being.¹⁹⁰ Psychologist Meira Likierman (1990), for example, believes that such “aesthetic experience is primary and present from birth” and is, in fact, a precondition for psychic growth and an important element in the creation of art.¹⁹¹

Contemporary Tarot thus embodies and encourages expression and interpretation according to feudal, modern, and post-modern conceptualizations. The Tarot grid affirms the patriarchal and hierarchical, while, at the same time, feminist revisions and pluralistic cultural imagery supercede it. Tarot affirms modern notions about the integrity of the individual by providing holistic representations of the unique self and refutes those same notions by presenting them in post-modern terms—through previously established and easily manipulated signs. Tarot is a visual art, but its development as such waited not only on its adaptation to the modern search for inner truths, but the post-modern critical re-acceptance of theater and the literary as components of the visual. Contemporary Tarot may be said to hybridize all of its associated feudal, modern, and post-modern concepts and their associated conventions of representation from their utopian states to heterotopian status, with the heterotopian understood in terms of its functional and transformative potential rather than the stylistic post-modern. The terms utopia and heterotopia, as well as the particular example of the hybridization of the first into the second, are, however, more familiar to histories of literature, than visual art.

TWO

Tarot and Literature

The Development of Fiction and Fantasy

The history of literature, like that of visual art, may be periodized as “feudal,” “modern,” and “post-modern,” with the terms modernist and post-modernist emphasizing twentieth century stylistic changes.¹ As in visual art, allegory is one of the most common methods of representing feudal concepts in literature. Genesis is probably the most familiar allegory of creation while works such as Delarivier Manley’s *New Atlantis* (1709) exemplify the continued use of individual allegorical figures, such as Virtue and Intelligence, in narrative contexts on the eve of the development of the novel. Later eighteenth century novels show the increasingly particularized articulations of character or the self which mark this popular and very modern literary form.

Prior to the modern period, writing was categorized based on different forms, such as poetry, drama, and novel, and of forms within these forms, such as lyric and epic. The more recent categorization by subject matter relates, as Raymond Williams (1977) explains, to the secularization of society as a whole.² The eighteenth century concern with intention and values indicative of this secularization is evident in the distinctions made between mythology and science, fiction and non-fiction, romance and realism, and practical and creative writing.³ Not surprisingly, this century was also when the Romantic movement began and fantasy, understood as the expression of the constructive limits of the individual imagination,⁴ was conventionalized into gothic, the first of the modern popular genres. As Colin Manlove (1999) explains, however, fantasy was not immediately recognized and then not much respected as a specific literary form. Prior to 1700, Christianity dominated literary fantasy in the western world, including England, and things supernatural continued to be discussed primarily in contexts of moral-

ity until about 1850. Post-1850s realism reduced the status of fantasy, in spite of its proliferation. It was only with post-1960 post-modernism, which reportedly theorized reality into fantasy (the simulacrum), that fantasy acquired recognition as a literary genre, albeit a popular one.⁵ Tarot, although no longer new in the late eighteenth century, became one of the many expressions of Romantic fantasy at that time, and, like gothic literature, survived and gained both popularity and recognition in the post-modern decades of the late twentieth century.

Post-modernist literature, like post-modernist visual art, is supposed to demonstrate an opposition to the hierarchies of value and boundaries implicit to the very idea of genres by mixing their definitive constituent units or signs. Collage enables the post-modernist artist to manipulate and combine these signs in ways that may drastically alter their original contextual meanings; the same disassociation of sign and context characterizes post-modernist writing. In Douglas Coupland's *Generation X: Tales for an Accelerated Culture* (1991), for example, the short story and novel are combined and dictionary-type entries are juxtaposed with the main text. Coupland also uses a variety of formats unfamiliar to the paperback novel, including the ragged paper edges usually associated with limited edition books and extensive marginalia, such as definitions and comic style illustrations, all of which evoke a sense of a "retro" computer-generated medieval manuscript. The fact that the marginalia are juxtaposed, rather than merged, with the text is essential to the manner in which they convey meaning and to the meanings which they convey. Juxtaposition does not in itself create a metaphor or simile between things, but it does change context and, as the Surrealists realized, it can be effectively used to jar the individual into greater awareness of both the physical and psychological environment. Marginalia in the usually empty margins of a novel forces the reader to adopt a different kind of attention than he is accustomed to giving that form; the change in form demands a change in the mode of apprehension.

The post-modernist authorial approach compares positively with that of the gambler, and the gambler's success, as Thomas Kavanagh (2000) astutely observes in his study of card playing in eighteenth-century France. He says that the post-modern authorial approach, like that of the libertine,

depends on being able, at the strategic moment, to transform one's life into a constant and colossal bluff. One must, in all one says and does, remain unencumbered by any concern with a distinction between the true and the false, between the cards I hold and the way I bet. In a society where language is meant not to express, but to enforce, the one sure value is the power of will, the pure voluntarism of the most insolent bluff. Assuming a world of signs severed from meaning, of signifiers unfettered by any fidelity to their signifieds, ... the bluff reigns supreme.⁶

The successful gambler is a master of the signs and codes of society; like the Tarot Magician, his awareness of these signs and codes as such is what allows him to manipulate them. Such mastery, however, in itself points to another codification of signs by those advancing in social and self-awareness, a kind of "metafiction," or what semiologist Roland Barthes (1989) calls a metalanguage or myth which "is a second language, in which one speaks about the first," the first being the language or "the modes of representation which are assimilated to it." When thinking about or using a metalanguage, says Barthes,

the semiologist no longer needs to ask himself questions about the composition of the language-object, he no longer has to take into account the details of the linguistic schema; he will only need to know its total term, or global sign, and only inasmuch as this term lends itself to myth.⁷

When post-modernist authors and artists, including Tarot authors and artists, handle the constituent units of different kinds of narrative and genres as signs, they point to the greater mythology of fiction. Their work may even take on some of the characteristics of the game, insofar as they approach it as a matter of sign play.

The formation of new genres through the amalgamation of old ones is not a new process; even a cursory glance at the history of genre formation and such eighteenth century novels as Laurence Sterne's *Tristram Shandy* (1759–67) reveals the folly of interpreting post-modern characteristics entirely as a historical reaction against the modern.⁸ The novel itself first appeared as a mix of earlier "genres": short stories, songs, poems, and especially such personal and confessional forms as the letter and diary (Fig. 15). Unlike the previously established epic, which creates a sense of hierarchical distance from the reader through its emphasis on the heroic past, beginnings, and foundations, the novel favors the effects of familiarization created by personal forms of writing, humor, and popular speech. The novel possesses what Michael Bakhtin (1981) calls "heteroglossia," which is "another's speech in another's language, serving to express authorial intentions but in a refracted way. Such speech constitutes a special type of double-voiced discourse...."⁹ Bakhtin also notes that "characteristic for the novel as a genre is not the image of a man in his own right, but a man who is precisely the image of a language"¹⁰:

The speaking person in the novel is always, to one degree or another, an ideologue, and his words are always ideologemes. A particular language in a novel is always a particular way of viewing the world, one that strives for social significance. It is precisely as ideologemes that discourse becomes the object of representation in the novel....¹¹

It is, he says, the speaking person, representing one discourse among many, that makes a novel a novel and also distinguishes the novel from the epic in which the speaker is the author and a single discourse is represented.

The novel is distinguished also from the romance, a form that was, in the eighteenth century, more readily associated with the subjective experiences of the individual and recognized by its setting in the idealized past or in remote and exotic locations distant to the author's country of origin; by its emphasis on female virtue and chastity and the rules of social decorum derived from aristocratic models; and by its overt recognition of the differences between fact and fiction. It also tended to be long, episodic, and reminiscent of the epic in form. It was never written in the first person.¹² The novel, on the other hand, was supposed to be realistic and more middle class in content and appeal because its settings were the familiar ones of recent history known to the author. It was more overtly concerned with the expression of illicit passions and illegal activities than with decorum. It was also supposed to be shorter and more compact than the average romance, was frequently written in the first person, often took the epistolary form,



Figure 15: Deck Type A3. Monte Farber and Amy Zerner (artist). *The Zerber Farber Tarot Deck* [©1997]. Stamford, CT: U.S. Games Systems. 5.8 × 10 cm.

and often included some denial of its fictional status and an affirmation of its didactic value, particularly to young people in need of guidance as they encountered such coming-of-age challenges as travel, education, and marriage.¹³

In practice, the novel was marked from the beginning by an involvement with both fiction and non-fiction, the hierarchy articulated by how frequently fiction writers claimed to be writing histories or asserted the realism of their tales. Literary realism is characterized, as Ian Watt (1967) demonstrates in his analysis of the origins of the novel in the eighteenth century, by the presentation of life as experienced through an individual's senses. He finds this life to be realistically conveyed through the use of such devices as the autobiographical memoir as structural format, the description of particular and believable events and places, and the use of individual names.¹⁴ Watt acknowledges the importance of descriptions of states of mind and the "ceaseless flow of thought, feeling and sensation"¹⁵ to literary realism, but does not devote much attention to the romance or to fantasy as either a distinctive component

of realism or as a separate genre. The representation of important aspects of the subject's "psychological" life as a "flow of thought, feeling and sensation" is, however, an important part of fantasy literature and Tarot as it was reconceived in the eighteenth and later centuries.

The increasing popularity of written explorations of inner subjective states and imaginings not bounded by realism may relate, according to J. Paul Hunter (1990), to the encouragement of diary writing in the seventeenth century as a practice fostering the constant personal monitoring and examination thought essential to spiritual salvation. The practice of "occasional meditation," for example, advocated by the church and of tremendous popularity during the latter half of the seventeenth century, involved little or no training or talent and required nothing more than observing observable phenomena and experiences and free associating about them through familiar metaphors drawn from the bible, hunting, and other such sources. Practitioners were advised to record their meditations on the spot or to recollect them later during quiet moments and write them down. In this way, "the meditator authored a book of his own, a kind of rival to the Book of Nature on which his representations were based."¹⁶

During the eighteenth century, guidebooks on everything from cooking to letter writing to dancing proliferated, but those involving spiritual guidance were especially popular. Also during the eighteenth century, it was common practice for literate individuals to keep extensive diaries in which they monitored the

general state of their soul as indicated by impure thoughts and desires, improper motivations, and other deviations from the socially defined codes constituting what was then called “decorum” and often confused with moral and ethical correctness. Late twentieth-century Tarot decks and books, most of which advocate similar practices, have become part of this long tradition of meditation literature.

Diaries, and the inner autobiography which they purport to represent, became public in the early eighteenth century, with a certain amount of censorship to ensure that they conformed to accepted notions of propriety.¹⁷ The interest in documenting the state of one’s soul thus developed into an interest in reading accounts of the state of other people’s souls, particularly, it seems, people whose lifestyles threatened them with eternal damnation. In novels, the individual was represented frequently in transformative crises more often defined in terms that interested Protestant than Catholic readers, probably because books, while owned in increasing numbers by everyone, were much more popular with Protestants. Diary writing was promoted by Protestant religions and secular subjects seem to have been most popular among Protestant readers, both male and female. Historian Roger Chartier (1989) affirms that the secularization of writing often involved the recording and dramatizing of the details of personal and inner lives in a form that made them not only acceptable for public consumption, but in wide demand.¹⁸

The development of the novel, in all its forms, may be seen as both an effect and a cause of the gradual but profound increase in the value placed on the experiences of the individual. Although defined by its emphasis on techniques of familiarization and realism, the novel often shows the use of these same techniques as strategies to draw the reader into unfamiliar, even fantastic, subjective experiences. Although it first appeared in conjunction with the new emphasis on intention and value marking the very distinction of realism from fantasy, the modern novel has become a broadly defined literary form, of which the modernized versions of the romance, that is, the popular genres, such as gothic and detective fiction, are regarded as subcategories.

The recent history of Tarot is part of the developing cultural importance of the individual and subjective life, particularly moments of crisis in that life. Tarot may, like the epic, assert that at least some aspects of human experience are eternal and universal, but, like the novel, is often multi-vocal or heteroglossic. While heteroglossia is a feature associated with the novel’s realism, it is developed more romantically in Tarot through exotic symbolic and functional associations with the cultural Other, the gendered Other, and, of course, the Other of the unconscious. In contemporary Tarot, as in post-modernist art and literature in general, distinct genres and symbolic systems are self-consciously mixed; even the visual and literary are juxtaposed to foster and exploit awareness of a greater metamythology. Like all divinatory tools, Tarot is also intended to blur the categorical boundaries between fiction and non-fiction; more specifically, contemporary Tarot is intended to foster the unique mode of apprehension necessary to the reading of the cards as signs operating in a heterotopian space where memories of the past, present realities, and future possibilities exist simultaneously.

Mythology in Fantasy

Fantasy, both artistic and literary, draws heavily on mythological prototypes for characters, plots, motifs, and other constituent units. Studies of mythology demonstrate the changing methodologies and theoretical approaches to literature and the study of culture in general. In the enlightened view of the eighteenth century, myth was understood in developmental terms as a primitive, non-rational, pre-scientific way of thinking about natural phenomena. Primitive men, it was thought, explain lightning and thunder, as well as unusual aspects of topography, ruins, biological anomalies, and miracles, by attributing them to supernatural beings. According to this view, J.W. Rogerson (1984) says, “myth is a passing phase in the development of mankind, similar to the childhood of an adult. As a man leaves his childhood behind, so the human race has outgrown its mythical period...”¹⁹

This understanding of myth as a relic of the past and as something to be outgrown has contributed to theories regarding the developmental periodization of myth. Theodore Gaster (1954), for example, describes the mythological story as passing through four developmental stages: in the primitive stage, the story accompanies a ritual performance of a “transcendental situation”; in the dramatic stage, the ritual performance becomes a script for the representation of the story; in the liturgical stage, the ritual and dramatic performance are dispensed with and the story merely recited as part of a formal religious service; and in the fourth and final stage, the myth becomes a tale with no attachment to ritual or even religious practice.²⁰

Developmental interpretations, such as that proposed by Gaster, are accurate insofar as they demonstrate the forms given to myths and the ways in which they are likely to be changed, but they are misleading in their apparent support of the view that humanity has outgrown myth or replaced it with the modern scientific world view. Writers and artists of the Romantic movement of the later eighteenth and nineteenth centuries realized that, far from being part of a passing phase of humanity, mythology remains an endless source of inspiration and an expression of the “most profound truths about human existence.”²¹ Literary categories, like myths, survive as long as they articulate discourse which allows individuals to identify a place for themselves in the world. This identification is created in fantasy literature, as in myth, through a variety of allegorical or archetypal motifs and characters, the most common of which is the hero, typically a character who undergoes a series of crises involving such events as a pursuit or quest, moments of identity and recognition, scapegoating, and poetic justice, all of which initiate him or her into adulthood or the mysteries of a superior consciousness.

In conjunction with the Romantic awareness of the myth’s continued relevance in modern society and coincidentally with the twentieth-century modern and post-modern movements in art and literature, studies of mythology have shifted from a search for origins and developmental stages to structuralist and post-structuralist methodologies. The structuralist approach derives from semiotics and is associated with Ferdinand de Saussure’s (1857–1913) classification of signs according to the relationship between the signifier, or the sign itself, and what it signifies. Structuralist analyses seek to identify the constituent units of a

particular narrative, a fable, a fairy tale, or a myth, and to establish the logic governing their combination in the different versions of that narrative. Vladimir Propp's *The Morphology of the Folk Tale* (1928) is one example of this approach. Contemporary Tarot supports structuralist analysis in that it is comprised of a set of previously established constituent units operating within a fixed system. The history of Tarot design and use does show how the meanings and descriptive appearance of such constituent units may change, but such change is what enables the genre's continued service of the original goal of all art and myth, that of helping individuals define and find their place in the world.

Otto Rank (1909), Lord Raglan (1936), and Claude Lévi-Strauss (1963) all applied the structural approach in their analyses of the Oedipus myth. Rank used the constituent units of this myth to establish the youth to adulthood hero pattern. Carl Jung was more concerned with the mid-life development of a greater consciousness through understanding the unconscious, and this, perhaps, influenced Raglan to put the two halves of the hero's life together as a list of characteristics, all of which are found in the Oedipus myth:

- (1) The hero's mother is a royal virgin;
- (2) His father is a king, and
- (3) Often a near relative of his mother, but
- (4) The circumstances of his conception are unusual, and
- (5) He is also reputed to be the son of a god.
- (6) At birth an attempt is made, usually by his father or his maternal grandfather, to kill him, but
- (7) He is spirited away, and
- (8) Reared by foster-parents in a far country.
- (9) We are told nothing of his childhood, but
- (10) On reaching manhood he returns or goes to his future kingdom.
- (11) After a victory over the king and/or a giant, dragon, or wild beast,
- (12) He marries a princess, often the daughter of his predecessor, and
- (13) Becomes king.
- (14) For a time he reigns uneventfully, and
- (15) Prescribes laws, but
- (16) Later he loses favour with the gods and/or his subjects, and
- (17) Is driven from the throne and city, after which
- (18) He meets with a mysterious death.
- (19) Often at the top of a hill.
- (20) His children, if any, do not succeed him.
- (21) His body is not buried, but nevertheless
- (22) He has one or more holy sepulchres.²²

Lévi-Strauss, making use of parts of the myth about the ancestors of Oedipus not considered by Raglan, further demonstrates a tendency for constituent units to fall into patterns of opposition and mediation by arranging them in four columns.²³ He interprets the entire Oedipus myth as an attempt to resolve the conflict between the belief in autochthonous origins and the actuality of birth resulting from a union of man and woman.²⁴ His first pair of columns identifies the extremes of relations between men and women and the second pair moves the dilemmas of this relationship to the mythic dimension of ultimate, rather than individual, origins.

The structural method may be demonstrated further with reference to the Arthurian cycle, the mythology most frequently associated with Tarot. Raglan finds

nineteen of his characteristics of the prototypical hero in the story of King Arthur: Arthur's mother, Igraine, is hardly a virgin, but she, like his father, is royalty (1, 2). Arthur's biological father is not Igraine's husband, but rather Uther Pendragon, his conception having been brought about by otherworldly means (4, 5). Uther fears his son's future power, so Arthur is taken away and raised in obscure circumstances far from him (7, 8, 9). When he returns to London (10), he wins the magical contest for the sword (11), becomes King (13), marries Guinevere (12), has a peaceful reign (14), and establishes the code of chivalry that governs his Knights of the Round Table (15). This phase comes to an end when, during his absence (17), there is a conspiracy against him (16). He dies mysteriously (18), and his children do not take his place on the throne (20). Although he is never buried (21), there is a shrine commemorating him (22).²⁵

This approach helps us to identify King Arthur as a genuine hero, but, as with Oedipus, deals with his life solely in linear terms. The larger meaning of the Arthurian cycle becomes apparent only when we consider the entire cycle, not just the parts of the story that are most specifically about King Arthur. The Fisher King narrative, for example, addresses the special link between the King and his land, or, in more modern terms, the link between internal and external worlds. While the King lies deathly ill, his land deteriorates and his knights undertake the quest to solve the mystery of its decline and discover the cure. Percival, one of the questers, finds his way to the Chapel Perilous, receives directions from such characters as a Hermit and Crone, and eventually arrives at the Grail Castle where, sitting at the King's table, he observes a marvelous procession including the Grail talismans of Grail, Lance, Sword, and Dish, symbols which bear an obvious affinity to the Tarot suits. Unfortunately, he neglects to ask the proper questions about their meaning and thus, at least initially, fails in his quest. Percival acts as an alternate for the King himself in this rite of passage to a higher or superior consciousness; he completes the Arthurian myth in structural terms insofar as he solves the mystery when he discovers the inner truth and thus also restores a state of balance and health to the world and society. The key event in this restoration is Percival's meeting with the Grail King, readily identified today as a double for the King or for Percival himself.²⁶

The medieval "Four Branches of the Mabinogi," one of the main examples of Celtic mythology, shows this same potential for analysis relative to the hero,²⁷ doubling,²⁸ and the restoration of the waste land.²⁹ Its interwoven pattern of themes and events, the literary equivalent of the interlace patterns in Celtic art, also reveals an interest in personal conduct in terms of three basic kinds of relationships: friendship, marriage, and feud, with an emphasis on the role of personal choice.³⁰

Bakhtin and many other literary analysts agree that one of the most important constituent units of any narrative is the meeting of two major characters. Bakhtin emphasizes the meeting because it is so closely associated with many other key narrative elements, such as parting and separation, "loss/acquisition, search/discovery, recognition/misrecognition, etc."³¹ He also believes the importance of the meeting derives from the "inseparable unity of time and space markers"³² required to bring it about and it is this quality which makes it so useful as a structuring device marking the beginning, culmination, or some other important turning point in the plot. He summarizes:

The motif of meeting is one of the most universal motifs, not only in literature (it is difficult to find a work where this motif is completely absent) but also in other areas of culture and in various spheres of public and everyday life. In the scientific and technical realm where purely conceptual thinking predominates, there are no motifs as such, but the concept of contact is equivalent in some degree to the motif of meeting. In mythological and religious realms the motif of meeting plays a leading role, of course: in sacred legends and Holy Writ (both in Christian works such as the Gospels and in Buddhist writings) and in religious rituals. The motif of meeting is combined with other motifs, for example that of apparition ("epiphany") in the religious realm.³³

An epiphany is, literally, a showing; but the term is generally used to identify the appearance and perception of a divine being or a moment of illumination in which the essential meaning or nature of something unusual is grasped. Northrop Frye (1957) describes an epiphany as the "symbolic presentation of the point at which the undisplaced apocalyptic world and the cyclic world of nature come into alignment."³⁴ He finds that these alignments most frequently occur in such places as mountaintops, islands, towers, lighthouses, ladders, and staircases.

The meeting, particularly the meeting with a double, is also a popular subject for psychoanalysis, a discipline much influenced by modern assumptions about depth models and the semiotic and structural approaches to personal symbolism. It was in the eighteenth century, when the private self became an object of representation in public literature, that the being from without, such as a demon or angel, encountered by the mythological hero was transformed into the "double," the being from within, and then proliferated in fantasy literature through such motifs as ghosts, monsters, reflections, shadows, and so on. Freud observed that instances of the doubling or duplicating of people or events as they occur in mirrors, shadows, dreams, dolls and automatons, ghosts, and the other doubles of Romantic literature are frequently experienced by people as uncanny. He agreed with Otto Rank's suggestion that the soul itself is a kind of double which ensures the immortality of the living being, but does not invoke the sensations of dread and weirdness, or uncanniness, associated with other manifestations of doubling.³⁵

Uncanniness is specifically associated with the modern experience of alienation: unlike the encounter with the being from without, encounters with the being from within have little to do with morality and much to do with the quest to overcome alienation. Narratives about meeting the double are easily interpreted, according to structural psychoanalytic models, as reversing the alienating effect of the Lacanian mirror stage by reintegrating an individual's multiple selves into a "pre-Oedipal" state of being.³⁶

In fantasy literature, Karen Schaafsma (1981) finds that the meeting between the hero, who is invariably on a quest to recover a sense of wholeness and perfection by solving a mystery of some kind, and the supernatural guide or Other, who typically embodies the hero's unconscious, begins the development of the hero's realization of his place within the larger social order and the development of his powers of omnipotent thought. This meeting typically occurs at a time when the welfare of the hero's community is jeopardized.³⁷ Although the endangered community is easily interpreted as a variation on the constituent unit of the fortress or castle, the fantasy meeting rarely involves the hero's defeat of evil.

Instead, the meeting furthers the quest to create an imaginary mirror-stage sense of wholeness and perfection. As Schaafsma puts it,

The fundamental act for the hero is not the defeat of evil, but the affirmation of the value inherent in the Other. Ultimately, fantasy suggests that those who oppose themselves to that value are doomed by their own alienation, while those who recognize the spiritual and moral authority of the Other attain a superhuman status.

The supernatural Other is represented in many forms in fantasy (it may be a unicorn, a dragon, or a wizard), but it is typically characterized by a paradoxical combination of qualities. On the one hand, it is powerful, awesome, mysterious, and impersonal; on the other hand, it is revealed as vulnerable, subject to loneliness, sorrow, and loss.³⁸

This Other is usually somewhat passive, acting only indirectly through the hero. If the hero is willing to subordinate his self and personal identity to the larger order represented by this being, the meeting begins the development of his powers of omnipotent thought and the recovery of the worldly and spiritual well-being of the community. Indeed, the hero typically learns about the larger order through his encounter with the Other.³⁹

Contemporary Tarot, like many myths, is about rites of passage and transformation. The querent-reader, like the hero in mythology and fantasy, typically faces a dilemma or mystery and seeks the quasi-mystical aid of the deck in its resolution: the spread is popularly understood as a reflection or double for the querent-reader's inner self. As in Percival's quest, awareness of the need to ask questions, and to ask the right questions, is paramount to the success of the exercise. If the right question is posed, the reading may be an epiphany, equivalent to the hero's meeting of a supernatural guide. Like the mythological hero, the querent-reader may undergo a coming-of-age or consciousness-raising experience through the interpretation of the Tarot clues, at least some of which are likely to be psychological in nature, and the process of bringing reality in line with an idealized and previously established representation of it. He consults the conventionalized Tarot characters, social arrangements and situations, and seeks to understand and even rationalize his own situation by aligning it with them. In Tarot, as in myth, reality is based on a previously agreed upon social reality in which, or relative to which, the hero must find his place.

Contemporary uses of Tarot and Arthurian mythology share an emphasis on the individual, his or her relationships to others and to society, and the idea of healing the wounded land or person. The importance of questions and the sometimes ambiguous answers provided by the Tarot specifically aligns it with myths centering on riddles. Riddles, according to Jungian scholar Eric Neumann (1955), are an important component of myths embodying the archetypal qualities of the anima. In these myths a male hero confronts the negative transformative character and power of a feminine deity who is invariably one of the "alluring and seductive figures of fatal enchantment" representing the "personalized forms of primordial goddesses. In all of them the character of enchantment leading to doom is dominant." Examples of such deities include the Sphinx and Circe in the Greek myths about Oedipus and Odysseus.⁴⁰ Tarot, as a means of posing and answering the riddles of the querent-reader's life, certainly falls into this category,

though artists and readers do not generally interpret its feminine power in negative and destructive terms.

The “Genres” in Tarot

The sources and development of Tarot imagery are essentially art historical, but the personalization of myth that takes place in the revised imagery and use of many contemporary decks demonstrates many affinities with literary fantasy and romance genres, such as gothic, detective, and cyberpunk fiction. Literature tends to encourage the reader’s identification with the hero through a variety of devices, such as first-person narrative and familiar circumstances and predicaments, and these features may also characterize the Tarot reading. In addition, the signifier, as well as the question and quest features implicit to Tarot, establish the presence of the querent-reader as a kind of hero within the spread. Affinities between Tarot and literature also derive from their shared reliance on mythological prototypes for the verbal interpretation of the deck’s visual images, motifs, and themes.

Utopias and Heterotopias

Among the major constituent units of literature are concepts of place and space: these are frequently seen in literary fantasies about the utopianized place of individuals in society and about heterotopian spaces of transformative intellectual, spiritual, and emotional experience. The properties of utopias and heterotopias are demonstrative of the cognitive methods applicable to literary fantasy construction. Utopias exemplify a simple conceptual approach to fantasy since they typically involve the creation of a substitute for the thing itself, such as characterizes simple allegory, maps, commemorative works, dioramas, and dolls.⁴¹ An analogical approach involves the manipulation of more complex categories such as race, society, cycles of time, and value, as is typical of comic books, battle accounts, and pornography.⁴² An analytical approach adds the complexities of historical time,⁴³ aesthetic improvement, and the coordination of multiple parts in relation to the whole so as to lend it order and meaning.⁴⁴ Heterotopias, given that they involve spaces of transformation, are more than simple concepts and involve analogical or analytical thinking.

Utopias are places created in fantasy, places which are unreal because they exist only as analogies to the “real space of society.”⁴⁵ They are written or created for the purpose of resolving or neutralizing social problems or contradictions in a “representation” that is “not a world beyond, but the reverse side of this world.” Such representations function as models or as maps which may be compared with reality by the reader or observer.⁴⁶ Michael Holquist (1968) compares the utopia to chess, finding them similar in their use of simplification, or the “radical stylization of something which in experience is of enormous complexity” organized in the game by rules and in utopian society by laws. Both have their

own time and place, which are set over against the world of experience. Just as chess is separated from life by its conventions, utopia cuts itself off from life by

conventions of its own. These conventions vary from work to work, but there are certain frequent recurring techniques of border creation, two of which are especially defining: setting the imaginary society in a distant time or place, or both ...[or] setting up temporal or spatial borders between itself and actual experience. The space of utopia, the board on which the game is played, has more often than not been a continent or island....⁴⁷

Utopian thought and writing of the seventeenth and eighteenth centuries was clearly influenced by concepts of place and space that were still largely medieval. In medieval society, everyone from ruler to peasant had a place in society; Foucault goes so far as to describe medieval "space" as "the space of localization."⁴⁸ Such spaces were carefully arranged in hierarchies from sacred to profane, from supercelestial to celestial to terrestrial, and in opposites such as urban and rural, private and public, and inner and outer. Utopias are medieval in that they are typically conceived as imaginary locations where the individual is characterized by his place in a hierarchical or highly structured universe; the utopia is usually described as stable and uniform, with little attention given to the dynamic interactions or subjectivity of individuals.⁴⁹

Unlike the utopia, heterotopias are, as Foucault explains, real locations where otherwise incompatible spaces intersect or events which are incompatible with social norms occur. They are carefully arranged isolated fragments of the world which also represent its totality and have special systems of entry and exit that isolate them from the rest of the world and also make them accessible to it.⁵⁰ The heterotopia tends to be linked by "bits and pieces of time ... [and] enters fully into function when men find themselves in a sort of total breach of their traditional time"; that is, the heterotopia coincides with heterochronism.⁵¹ Examples include the spaces set aside for rites of passage and crisis that are often associated with time: puberty rites, the honeymoon, and death, as well as the theater, garden, colony, brothel, ship, library, and museum.⁵²

It is apparent that the human body can become a heterotopian space in which the disparate and conflicting desires and interests of one or more individuals may intersect.⁵³ Heterotopias, and particularly the idea of the female body as a heterotopia, became increasingly popular in the seventeenth and eighteenth centuries for a variety of political, social, and economic reasons, including the trends toward decreased monarchical authority, decreased emphasis on hierarchy and uniformity, and increasing tolerance of religious and political differences. The growing indifference of the English court to literary production led writers to seek the patronage of the increasingly affluent and growing middle class; hence, the development of the novel during this period with its almost obsessive commodification of the female body and subjectivity.

Literary criticism of the political system shifted the earlier emphasis on allegory as the predominant form of fantasy toward satire, an approach that hardly existed prior to the restoration but which became extremely popular during it.⁵⁴ Period satires include Jonathan Swift's *Gulliver's Travels* (1726) and Eliza Haywood's *The Adventures of Eovaai* (1736), both of which show a cyclic approach to time and also play analogically with categories of beings. Haywood's work in particular includes not only some discussion of utopianism in relation to republican styles of government, but also several heterotopias, including the garden⁵⁵ and female body.

The heterotopian status of the female body was promoted by the tighter constraints of middle-class expectations regarding female sexuality and by the increasing popularity of Deism which made nature the limit of human experience: natural human experience was understood in emphatically gendered terms that decreased the social limits of female activity and power and dramatized the retreat of women into the bounded spaces of home, garden, and body. The middle-class Protestant family, somewhat contradictorily, furthered its power and continuity through upwardly-mobile marriages while promoting romantic love as the proper basis of marriage and the family as the order providing the foundation to all other levels of society.⁵⁶

The newly emphasized segregation of the space of the female heterotopian body from the masculine body placed in society is dramatized by the fact that novels of the period do not show successful men as prone to dreams or subjective experience. Women, on the other hand, have dreams all the time⁵⁷ and are not necessarily limited, as are those in Defoe's novels, to dreaming of the sort resulting from the Devil's influence.⁵⁸ Instead they are free to dream of snow and storms, of spring and winter, of oceans and caves, and those images that formed the repertoire of motifs characterizing gothic literature later in the century.⁵⁹

The images and characters shown on many Tarot cards are based on fixed medieval social positions and allegories and may thus be regarded as utopian representations. However, the contemporary Tarot deck which most deliberately and closely approximates the literary utopia is Karen Kuyendall's *Tarot of the Cat People* (1985), a deck which largely dispenses with these conventions. The guidebook, presented by Kuyendall as the report of a traveler, provides an extensive description of this unusual fantasy utopia as a place with its own unique languages, religion, government, and economy and, most importantly, as a place where people keep and honor all sorts of cats:

Everywhere, cats are a theme in sculpture, jewelry, music, and dance. Some instruments are judged by how exactly they imitate cat sounds. In the marketplace, by the hearth, on a journey, people pass the time swapping cat stories. After only a short while in the Outer Regions, one has plenty of stories to tell. Tall tales are enjoyed as much in the Outer Regions as anywhere else in the universe, but with cats, often the most fantastic stories are the ones least exaggerated.⁶⁰

In this land there is, indeed, no word for art because what we call art is not kept in museums but woven into the daily lives of the people; artists have no more privileged position than any other type of worker.⁶¹ The major arcana of the deck is adapted to show Vapala, a kind of capital city of the Outer Regions inhabited by Sky People. The Swords show the Ruby Kingdom of Thnossis, Wands show the Emerald Kingdom of Twahihic, Cups show the Topaz Kingdom of Azhengir, and Pentacles show the Sapphire Kingdom of Kahúlawe. Each kingdom has its own colors, terrain, and so forth, all of which are demonstrated in the cards.

In spite of the obvious affinity of Tarot with the utopia genre, it is apparent that the querent-reader's extensive identification with the idealized Tarot images fosters highly subjective explorations of the individual self. The individual, identified by his place in a hierarchy, is quite different from the individual who identifies that self as a subjective space for the consideration of ideas, theories, and policies, and the formulation of feelings and opinions. Contemporary Tarot

remains feudal in that it locates the individual on a greater cosmic map, but that map is as much concerned with subjective and inner spaces as with outer space.

Pollack describes her *Shining Woman Tarot* (1992) (Plate 21.2, Fig. 13) as just such a map. Rufus Camphausen and Apolonia Van Leeuwen specifically recommend that their *Tree-of-Life Tarot* (1983), a highly abstract deck (Plate 20.3) based on the Kabbalistic tree of life and astrology, be used for what they call the “mind mirror” reading which “does not emphasize foretelling of [*sic*] fortunetelling as many other spreads do, but rather is designed as a psychospiritual ‘map’ for the exploration of the Self, the personality, the present situation and the potential of the person(s) in question.”⁶² The eleven cards in their spread are to be read in relation to the Kabbala, each point of which is also associated with an astrological planet. Rather than a “significator,” the querent chooses a specific card to serve as a kind of “witness” encouraging objectivity and accuracy in the reading.⁶³

Understood as a map, not only of the place of the individual in the cosmos but of the inner subjective self, Tarot requires much more than simple conceptual thought to read. The rudimentary reading of a spread does, however, involve a process analogous to that which Rudolf Arnheim (1986) describes for the reading of maps. A map, Arnheim says, is “an iconic image, an analogue, which portrays certain visual features of the objects it represents.”⁶⁴ Reading maps involves three processes: the first two are what he calls “looking up” and “looking at.” While the first process is similar to looking up entries in a dictionary, Arnheim emphasizes that iconic images more insistently retain association with their context: “They show things in their surroundings and therefore call for more active discernment on the part of the user, who is offered more than he came for; but the user is also invited to look at things intelligently. One aspect of looking at things intelligently is to look at them in context.”⁶⁵ This looking at things in context is the “looking at” so integral to the examination of iconic images and is a more rewarding experience if the image is designed to provide easily interpreted information, as do lines marking borders between countries and rivers and contrasting colors marking bodies of water and elevations. Arnheim finds that, before all such interpretation, however, viewers exercise a third process when they take in the image’s

dynamic expression of colors and shapes. Dynamic expression is not a separate category of inputs, but a property of any percept. Actually it is the most important and primary property of percepts.... The smallness of Denmark in comparison to the size of Norway and Sweden, which engulf and protect their smaller partner but are tied by it to the European continent, is not simply quantitative information. The relation between smallness and bigness has a dramatic, animating quality, deriving from the dynamics of the perceived shapes. One sees an interaction of visual forces, which endow the shapes with an immediate liveliness. This direct, primary appeal is the key to any sensory communication, the indispensable opening to the game of learning.⁶⁶

Like the map, the spread is a construct, but the cards serve as coordinates for variables far more complex than those of geography, including also times, locations, people, and subjective climatic forces. Querent-readers may engage in a process of “looking up” when they consult the guidebook’s card meanings, but the reading also requires active responsiveness to the overall perceptual effect of the spread as well as closely “looking at” the individual visual components creat-

ing that effect. The reading of Tarot as a map is clearly both an analogical process, in that it involves complex categories of people, cycles of time, and value, and analytical in that it involves the interpretation of historical time, aesthetic representation, and the spread as an ordered and meaningful whole.

Tarot and the Gothic Heterotopian Self

The heterotopia may be both a space created by fantasy and a real space within which fantasy may thrive. Both of these approaches to experience and creative form appear in gothic fiction, but this genre is most noted for its exploitation of the heterotopian body as the site or intersection point of a wide range of experiences and Catholic motifs. Heterotopian spaces common to gothic fiction include convents, monasteries, castles, and ruins, all of which were identified by eighteenth-century readers with the demolition and romanticizing of both Catholicism and the hierarchical feudal order in which it once flourished.⁶⁷ Gothic tales also feature disembodied body parts, as well as many easily recognizable motifs including graveyards, towers, candle or moonlit gloom, “tolling bells, hidden manuscripts, twilight, [and] ancestral curses”⁶⁸ in the representation of an intense experience of physical, mental, or spiritual dread⁶⁹ accompanied by an equally intense yearning for the sublime,⁷⁰ often given the form of “a quest for the numinous” and “otherworldly gratification.”⁷¹ The overall effect is the expansion of “normal” reality to include elements usually excluded from it,⁷² such as characters who do not fit within conventional society, and, more particularly, whose mental, emotional, and spiritual reality is unsatisfied by conventional forms of expression.

Gothic fiction marks the beginning and continued duration of the modern period in its more analytical approach to fantasy and in its attention to the combined issues of gendered subjectivity and middle-class sensibility. As Elizabeth MacAndrew (1979) puts it, the purpose of both the gothic and sentimental novel was “to educate the reader’s feelings through his identification with the feelings of the characters; to arouse his ‘sympathy,’ as the aesthetics of Sensibility demanded, by evoking pity and fear; and to explore the mind of man and the causes of evil in it, so that evil might be avoided and virtue fostered.”⁷³

The gothic plot often involves, as in myth, a main character or characters in the process of coming-of-age or some other initiation to a superior consciousness. Unlike the sentimental novel, the gothic novel also usually involves a split between the irrational and rational that moves the medieval past, adolescent impulses, desire, emotion, psychic and supernatural phenomena toward the irrational and moves the present, maturity, duty, responsibility, nature, and science toward the rational. This split was enhanced by the beginnings of industrialization: industrialization was understood to be a product of the discourse of science and it seems to have lent nostalgic appeal to literature, such as gothic, emphasizing irrational experiences, particularly those relating to Catholic mysticism, eroticism, the emotions, spirituality, spirits, and ghosts.

In some gothic works, such as Anne Radcliff’s *The Mysteries of Udolpho* (1794), the supernatural is consistently reduced to the natural, but pathetic fallacy is exploited without apology. Events in the external world, particularly the weather,

are frequently made to mirror the inner world of the main characters: dark and stormy skies foreshadow misfortune or ill-temper, sunlight glistening on morning dew marks spiritual beginnings, low foreheads denote low intelligence, and so forth. This tendency for the outer to mimic the inner world accounts for the frequency with which the ruin appears in gothic works; the characters often reside in some ancient, at least partially abandoned, castle-like building, and the narrative often mimics this structure in its confusing rambles. The gothic ruin is variously regarded as an evocation of feudalism, the aesthetic of the “picturesque”⁷⁴ popular in the sentimental novel, or, as in Lacan’s interpretation of the fortress in dreams, of the person and personality of some major character.

The attention to “telepathic” relationships between the outside, the concrete, and the conscious, and the inside, the subjective, and the unconscious is, as V.M. Verhoeven (1995) explains, also developed in the gothic novel around the motif of the locked trunk, a motif which, like that of the locked room later explored in detective fiction, derives its

narrative and symbolic potential from the tension that exists between the enigma and the desire to disclose the enigma. The most fundamental difference between the two motifs seems to be the reversal of the inside-outside dichotomy, which in Gothic fiction functions as the dividing line between the known and the unknown, the conscious and the subconscious, the rational and the irrational. These oppositions can obviously be extended: order and anarchy, conformity and the forbidden; virtue and sin, innocence and guilt.⁷⁵

Fantasy in general is often interpreted in psychoanalytic terms as the voice of the unconscious, the Other, or the “return of the repressed.” In a sample definition, Devendra Varma (1981) describes “the ‘fantastic’ in literature [as] the surrealistic expression of those historical and social factors which the ordinary chronicle of events in history does not consider significant. Such ‘fantasia’ express the profoundest, repressed emotions of the individual and society.”⁷⁶ The Other of gothic fiction is usually understood as a particularly vivid expression of repressed sexual desires, with various spirits and ghosts enabling those desires. Gothic stories, says Eugenia Delamotte (1990), typically involve a female heroine who seeks escape from a house, prison, or secret room in a search for the sublime, or rather, sexual awareness, and ends up affirming conventional values and held firmly and permanently in her social place by the bonds of matrimony. Men are generally portrayed in such works as the unknowable Others who are part of the horrific aspects of the heroine’s quest and also necessary to the achievement of the ultimate and perfect marriage.⁷⁷

In another analysis, David Punter (1989) points out that, like psychoanalytical case studies, gothic fiction tends to depict psychotic or seemingly psychotic states of mind.⁷⁸ He believes that the kind of symbolism evident in gothic motifs involves “a prolonged contemplation of the objects in the internal world; and at the same time a repeated vindication of the individual’s ability to survive despite transgressive threat to boundaries.... it is not by accident that the notion of narrative suspense really begins with the Gothic authors.”⁷⁹ According to Punter, the frequent appearance of disembodied body parts in gothic novels is evidence of the operation of the kind of symbol formation postulated in object-relations psychology, in which humans begin to form symbols to compensate for the sense of

alienation experienced as the realm of the “Symbolic” takes precedence over that of the “Imaginary.” Symbols are regarded as displacements from particular body parts, especially those of the Mother.⁸⁰ He interprets the gothic genre as a kind of cultural fantasy of integration and wholeness that arose, not coincidentally, “at a time when traditional processes of maturation and shaping for the family were being visibly threatened by a set of feared changes the endpoint of which could be seen but dimly if at all.”⁸¹

Contemporary Tarot, like gothic, is a popular genre filled with Catholic motifs, nostalgic for a vanished feudal social order, and heavily reliant on the subjective life of the individual for its popularity. The spread provides a representation of the querent-reader’s heterotopian self that evokes a sense of the uncanny, even epiphany: the Tarot querent-reader experiences his own reflection—that is, he encounters the being from within when he consults the cards. The meaningfulness of the Tarot spread, like gothic fiction, derives from its ability to represent the heroine’s passage to self knowledge and maturity and to expand the querent-reader’s world to accommodate elements not normally given a place in it. As in the conclusion of a “good” gothic novel, where the heroine ends her exploration of inner space by finding her proper place in conventional society, the effect of a “good” reading is the recovery of a sense of inner peace, wholeness, and place, or, at least, a sense of direction. Having served its role as a symbol of the permeable boundary between the conscious and unconscious, the deck, like the trunk in gothic fiction, may be locked away again until the next time it is needed.

Tarot and the Detective’s Puzzle

Detective fiction appears and then flourishes after gothic fiction in the mid-nineteenth century.⁸² These stories involve a detective, amateur or professional, who, like the heroes and heroines of mythology and gothic fiction, may be initiated into adulthood or a superior consciousness by investigating and resolving a mystery in relation to the invigilation of social boundaries and behaviour. Likewise, the querent-reader attempts to solve some mystery confronting him in the “real” world by interpreting the available clues. Nadya Aisenberg (1979) goes so far as to describe the crime novel as “less an escape from reality [and more] a rehearsal of it in which we can confront our fears.”⁸³ The same may be said of a Tarot reading.

Like other popular genres, detective fiction also draws extensively on mythology for its plots and motifs. The pursuit theme in myth typically involves considerable geographical movement through physical space while that of detective fiction is more often in the mind. In both cases, though, the pursuit often involves doubling and the ultimate pursuit, as in the Oedipus myth, is that in which the pursuer is also the pursued, the detective also the criminal.⁸⁴ The mythological quest becomes more explicitly the quest for individuality, rather than the grail, with the detective having to cope with disguises and shapeshifting ruses similar to those found in myth.⁸⁵ Likewise, the Tarot reading may be understood as an exercise in the quest for individuality. As in the quintessential detective story in

which the criminal is also the detective, the querent may also be the reader of the clues provided by the Tarot spread: the querent investigates himself.

In twentieth-century detective fiction, such sciences as those of finger-printing and poison testing often augment and even supplant the detective's clue gathering eye, as does surveillance technology: cameras, motion detectors, sound detectors and other listening devices, radar, lie detectors, and so forth. As an extension of the panopticon prison model, these devices are indicative of the transition from the use of spectacle, typically applied by kings and aristocracies as a means of imposing order, to that of surveillance in which everyone becomes a detector of social transgressors and maintainer of the social order. Albert Hutter (1983) emphasizes that the middle classes felt particularly threatened by the organized crime associated with cities: "the police were needed to 'read' a city which had grown far beyond the easy knowledge of its inhabitants. They were part of the elaborately constructed social system which developed in response to a bewildering jump in technology...."⁸⁶

The Tarot reader, like the detective, may be an amateur engaged in a coming-of-age exercise in which he may be both querent and reader, or he may be a specialist purportedly equipped to read the bewildering number of signs marking the territory of an individual's inner space and creative direction. The cards, in either case, are like the metonymical chains of clues which the detective uses as evidence to support his theory of the crime. Eighteenth-century fiction writers such as Defoe and Fielding noted the potential departure of the representations created by such chains of evidence from truth, particularly when circumstantial evidence is involved.⁸⁷ Roger Caillois (1983) claims that detective novels place so much emphasis on solving puzzles, on the "truth" in the context of solution to a puzzle or riddle, that they are more games than they are fiction, with the detective locating the criminal by determining which suspect lies "without having anything to hide but the crime ... the unmasking of the criminal [being] less important than the reduction of the impossible to the possible, of the inexplicable to the explained, of the supernatural to the natural."⁸⁸ This reduction of the supernatural to the natural, which also marks such gothic works as *The Mysteries of Udolpho*, is often developed in relation to the motifs of the locked room or the locked trunk.

The locked room motif is conventionally used in detective fiction in a manner that inverts the metaphorical and allegorical implications of the locked trunk motif. Whereas in locked trunk stories, the key to the enigma is expected to lie inside the trunk, in locked room stories a crime is usually committed in a locked room, but that room does not contain the evidence needed to solve or explain it; thus the key to the enigma lies outside of the room.⁸⁹

The "architecture" of detective fiction is, as S.E. Sweeney (1990) says, allegorical insofar as that architecture, specifically the locked room, imitates narrative structure. As in all fiction, the story begins with "a disruption in the social order," which often takes place inside a locked room. This story, the story of "what really happened," is sometimes called the first story. The second story is the narrative which develops in the world around that room in accordance with the reader's desire for both entertainment and closure. The story of detection is, in fact, the story of closing a "gap between a crime and its solution."⁹⁰ This telling and explaining of the events of the first story appears as a kind of second story.⁹¹

Both the locked room and locked trunk motifs are used to articulate the nature of knowledge and truth and both motifs derive their power in both gothic and detective fiction from a commitment to the normalcy of the separation of the conscious from the unconscious and the strangeness of any transgression (unlocking) of the boundaries (room or trunk) separating them. Like the detective, the querent-reader may rely a great deal on his intuition in the interpretation of clues and on value-based representations, perhaps as much or more than truth. However, the querent-reader, like the criminal, may also be understood as a deliberate transgressor of the boundaries of normalcy; the transgression being sought as a means to a superior understanding or consciousness, a means to understanding the riddle of existence.

Tarot as Low-Tech Cyber-Simulation

In the emphasis it places on the spread as representation, contemporary Tarot demonstrates an overt concern with levels of reality that finds its best fictional counterpart not in gothic or detective fiction, but in cyberpunk, a popular genre whose appearance coincides with that of the recent florescence of new Tarot design. Cyberpunk appeared as part of early 1980s post-modern counterculture coincidentally with the sudden and dramatic rise in popularity of the gadgetry of the information industry: personal computers, miniaturized circuitry, simulations of sensory experience and data, and, most important of all, virtual reality or cyberspace. Unlike the largely pastoral, romanticized, anti-technology, and anti-science counterculture of the 1960s, that of cyberpunk is pro-technology and pro-science.⁹² The theoretical writing of Jean Baudrillard on simulacra, which began to appear in English translation in the 1970s, is credited as the intellectual stimulus of the genre and with attracting the professional writers who developed the genre's characteristic prose with its extraordinary density of detail, speed of action, and intricacy of plot and motive. These features are very much in evidence in the genre's widely cited exemplars, William Gibson's novels, particularly *Neuromancer* (1984).⁹³

Like mythology and other popular genres, cyberpunk frequently involves the initiation of one or more characters into a superior form of consciousness. Like the novel, cyberpunk is set in at least semi-familiar environs of the near or recognizable future; but, like the romance, a significant portion of the action may take place in the far more exotic world of cyberspace, commonly called the matrix in an invocation of its feminine role, or in some other technologically-created false reality. The cyberpunk hero is often a hacker or information specialist who is a kind of detective able to detect patterns and meaning in the chaos of cyberspace. Cyberpunk characters may include all of those found in gothic, detective, and science fiction, and also a variety of virtual reality beings created entirely from and existing within inner, rather than outer, space: they appear as the ultimate end of the tendency, observed in the novel from its beginnings, toward the representation of inner life.

Baudrillard notes that representation depends on the "equivalence of the sign and of the real"⁹⁴ and identifies the extremes of modern representation in the worship of icons. Icons, as the mirror images of God, are, says Baudrillard, evi-

dence of the death of God, or his “disappearance in the epiphany of his representations.”⁹⁵ Baudrillard suspects that icon worshippers continued to worship the icons of God long after they realized that they had become a mere game masking the absence behind them, masking the fact that there was no longer a God to represent. However, Baudrillard speculates,

what if God himself can be simulated, that is to say can be reduced to the signs that constitute faith? Then the whole system becomes weightless, it is no longer itself anything but a giant simulacrum — not unreal, but a simulacrum, that is to say never exchanged for the real, but exchanged for itself, in an uninterrupted circuit without reference or circumference.⁹⁶

Simulation, he says, “stems ... from the radical negation of the sign as value, from the sign as the reversion and death sentence of every reference.... [and] envelops the whole edifice of representation itself as a simulacrum.”⁹⁷

Baudrillard identifies four stages in the development of the image from representation to simulacrum. In the first stage, the image belongs to the realm of ideology in that it depends on “a theology of truth and secrecy,” reflecting reality of the “sacramental order.” In the second stage, the image becomes “evil” because it “masks and denatures a profound reality.” It thus enters the realm of the simulation because God has disappeared and with him the distinction between truth and falsehood. In the third stage, the image “masks the absence of a profound reality” and is thus “of the order of sorcery.” In the fourth stage, the image loses its connection to reality entirely and becomes “its own pure simulacrum.”⁹⁸ When the real ceases to be what it was at the first stage, nostalgia for what has been lost inspires a multiplicity of myths, truths, and a general “panic-stricken production of the real and of the referential, parallel to and greater than the panic of material production ... [it becomes] a strategy of the real, of the neoreal and the hyperreal that everywhere is the double of a strategy of deterrence.”⁹⁹

The era of deterrence, according to Baudrillard, marks the end of the age of surveillance and the end of the age of the spectacle, because the model is completely identified with the real. All the depth models of modernism disappear: the inside is the outside, the passive is the active, and it

becomes impossible to locate one instance of the model, of power, of the gaze, of the medium itself, because you are always already on the other side. No more subject, no more focal point, no more center or periphery: pure flexion or circular inflexion. No more violence or surveillance: only “information,” secret virulence, chain reaction, slow implosion, and simulacra of spaces in which the effect of the real again comes into play.¹⁰⁰

In this world, the modernist distinctions between high and low, elite and popular art also disappear, because the aesthetic superiority of high art depends on a depth model of value and meaning and that model has dissolved. There is no longer even an original work of art as all art is mechanically reproduced: art ceases to be what it was because there is no longer a reality for it to refer to.

Cyberspace is widely accepted as the fulfillment of Baudrillard’s predictions regarding the destiny of the image. Less apocalyptically, cyberspace may be understood as a technologically enhanced version of gothic inner space and as the latest representation of the inner life of the individual in which the importance lent

to inner space has increased to the point where it may supplant outer space. This supplanting of the outside by the inside lends cyberspace a certain status as a medium for communication and a realm of experience in which the distinctions between inside and outside disappear.

Cyberpunk appears not only in literature, but in film, as the genre tech-noir. Film noir originated in the 1950s and was characterized by low rent district urban settings and expressionistic visual effects that include tight frames, enclosed or claustrophobic environments, low and high contrast lighting, dramatic shadows and reflections, and rainy night scenes in deserted streets, all of which tend to enhance a generally dark and cynical view of the world. Film noir is also known for its emphasis on memory sequences or loops, with the film often beginning with a narrator who has already experienced the events about to be told. "Noir" was revived as "Neo-Noir" and "Tech-Noir" in the 1980s and 1990s, most notably in James Cameron's *The Terminator* (1984). Tech-Noir represents the dystopian effects of technological development and incorporates such futuristic elements as other world settings, space or time travel, and, of course, highly gothic treatments of the possibilities of technologically facilitated simulations: clones, robots, artificial intelligences, and so on. Ridley Scott's *Blade Runner* (1982), based on a short story by Philip K. Dick, and Andy and Larry Wachowski's *Matrix* (1999) are also excellent examples of this genre.

The cyberspace represented in novels and film suggests that technology is the actualization of the pathetic fallacy, the ultimate form of telepathy. Freud understood telepathy in terms of modern depth models of human personality and in a manner consistent with the technologically-facilitated communications theory. Derrida (1988) adapts this understanding to a world in which cyberspace is a possibility. He mocks the notion of the unconscious, claiming that he is no longer prey to the ambiguities and uncertainties of telepathic communication on which others must rely: it is, after all, the theory of the unconscious which demands a theory of telepathy.¹⁰¹ He has, he says, "drowned" himself in a surface and now lives in "a surface more and more open to all the phenomena formerly rejected (in the name of a certain discourse of science), the phenomena of 'magic,' of 'clairvoyance,' of 'fate,' of communications at a distance, of the things said to be occult."¹⁰² He says that in this post-death existence, he is having trouble getting used to "non-telepathy," it being "always difficult to imagine that one can think something to oneself ..., deep down inside, without being surprised by the other...."¹⁰³

The enhancement of telepathy as the ability of individuals to communicate without use of normal sensory faculties and as a kind of matrix in which the conscious and unconscious are imbricated is one of the goals of Tarot readings and meditations. When querent-readers meditate on the visual and literary aspects of Tarot, they may be trying to reintegrate the conscious with the unconscious; trying to bring the Symbolic realm into conjunction with the Imaginary. Contemporary Tarot usage is consistent with Baudrillard's theories about the later stages of the development of the simulacra—so much so that it may be regarded as a kind of low-tech cyber-simulation. The Tarot deck is, in effect, the program, formerly the grid; the Tarot querent-reader is the hacker who knows how to read the signs, and his understanding of himself is so thoroughly merged with that of the simulation before him that he is barely distinguishable from it.

Tarot in Popular Literature

Contemporary Tarot and its reading is historically, stylistically, and functionally related to the articulation of mythology in literary fantasy and popular genres. Tarot also appears as a motif and structuring device in various works of twentieth-century fiction. T.S. Eliot's *The Waste Land* (1922), Italo Calvino's *The Castle of Crossed Destinies* (1969), Jeanette Winterson's *Gut Symmetries* (1998), and Jamake Highwater's *The Language of Vision* (1994) are demonstrative of the most common uses of Tarot in literary contexts. In the first three examples Tarot appears as a motif; that is, one or more cards of a reading appears within the context of a narrative (Fig. 16). In Calvino's collection of stories, Winterson's novel and Highwater's essays, the deck or selected cards serve as structuring devices for the narrative.

The Waste Land is the most widely known twentieth century literary work featuring Tarot as a significant element.¹⁰⁴ This poem was quickly associated with the story of the Fisher King, then repopularized through Sir James George Frazer's *Golden Bough* and Jessie L. Weston's *From Ritual to Romance* (1920), a work known to Eliot, suggesting that Tarot originated in that same myth.¹⁰⁵ By the 1930s, *The Waste Land* was canonized as an expression of sterility, futility, and disassociation in the modern human experience. Tarot is featured in the very first section of the poem when a fortune teller introduces some of the players:

Madame Sosostris, famous clairvoyante,
Had a bad cold, nevertheless
Is known to be the wisest woman in Europe,
With a wicked pack of cards. Here, said she,
Is your card, the drowned Phoenician Sailor,
(Those are pearls that were his eyes. Look!)
Here is Belladonna, the Lady of the Rocks,
The lady of situations.
Here is the man with three staves, and here the Wheel,
And here is the one-eyed merchant, and this card,
Which is blank, is something he carries on his back,
Which I am forbidden to see. I do not find
The Hanged Man. Fear death by water.
... [ll. 43–55]

Obviously Eliot did not feel limited by the known Tarot deck, and, like more recent writers and artists, invented new cards as his story deemed necessary. Indeed, the power of Eliot's imagery derives less from his manipulation of Tarot images and more from his use of the same archetypes that lend Tarot its potency.¹⁰⁶ The elements associated with the Tarot suits serve as key markers in four of the poem's sections: earth in "The Burial of the Dead;" fire in "The Fire Sermon;" water in "Death by Water;" and air in "What the Thunder Said;" but there is little specific to Tarot.

Calvino's *The Castle of Crossed Destinies*¹⁰⁷ includes a collection of tales told by a group of travelers isolated together in a gothic castle and unable to speak except through the cards, another collection told by a similar group at a tavern, and, lastly, a pastiche of elements taken from *Hamlet*, *Macbeth*, and *King Lear*. The stories begin with each traveler selecting their likeness from the *Visconti-Sforza* deck

and other cards as they seem appropriate. The cards and stories intersect so that in the end they fall together in a single interwoven structure or chart. As the author explains:

the tarots that make up each story are arranged in a double file, horizontal or vertical, and are crossed by three further double files of tarots (horizontal or vertical) which make up other stories. The result is a general pattern ... in which you can “read” three stories horizontally and three stories vertically, and in addition, each of these sequences of cards can also be “read” in reverse, as another tale. Thus we have a total of twelve stories.¹⁰⁸

A similar development takes place in the tavern, where each storyteller begins with his or her “mirror” from the *Marseilles* deck. Whereas the stories told in the *Castle* coincide with horizontal and vertical rows of cards, those told in the tavern “form blocks with more irregular outlines, superimposed in the central area of the general pattern, where cards that appear in almost all the tales are concentrated.”¹⁰⁹ Nevertheless, Calvino’s attention to the formation of an all encompassing grid by the arrangement of the cards is, artistically, very modernist. This grid does not, however, create a very convincing whole out of the travelers’ tales. As Constance D. Markey observes (1986), the cards function as arbitrary signs, utterly subjective in their interpretation:

Contrary to the traditional life portrait, with its precise concept of right and wrong turns and defined goals, the storyteller in *Castle* finds himself with no fixed itinerary whatever. Life’s most dependable signposts, truth and reality, are no longer unequivocal. Appearances are deceiving, chaotic. Before him lies a truly contemporary quest, charged not with traditional values, but with controversy and doubt. Yet, just as surely as the right path has been lost to him, the hero’s journey in *Castle* will continue. Indeed, there seems no way out of it, since only fate and death can provide a valid end to his labyrinthine wanderings.¹¹⁰

These signing properties are also employed by Winterson in *Gut Symmetries*, when she uses Tarot titles as chapter headings in conjunction with a post-modernist vision of thoroughly blurred human relationships. Highwater’s *The Language of Vision* is a collection of essays, rather than a novel, based on individual Tarot cards.

It is more difficult to track the appearance of Tarot in popular genres, simply because such works tend to receive less scholarly attention; however, the pop-



Figure 16. Deck Type D2. Julie Cuccia-Watts. *The Ancestral Path Tarot Deck*. Stamford, CT: U.S. Game Systems. 8 × 10.5 cm. Illustration used by permission of U.S. Games Systems. ©1995. Further reproduction prohibited.

ular genre context enlarges the possibilities for narrative use of Tarot to include reconsiderations of the very concept of what and where Tarot may be to include artificial intelligences, alien planets, gambling zones, computers, and so on. Anthologies of fantasy or fantasy-science-fiction short stories based on Tarot include *Tarot Tales* (1989), edited by Rachel Pollack and Caitlin Matthews, and *Tarot Fantastic* (1997), edited by Martin H. Greenberg and Lawrence Schimel. Full length novels falling readily into the fantasy and detective categories include Charles Williams' *The Greater Trumps* (1932), Marsha Norman's *The Fortune Teller* (1987), and Tim Powers' *Last Call* (1992). Two widely read genre writers have written series of fantasy-science-fiction novels based on Tarot: Piers Anthony wrote the series *God of Tarot* (1979), *Vision of Tarot* (1980), and *Faith of Tarot* (1980); and Roger Zelazny wrote eight "Amber" novels, including the first generation of *Nine Princes in Amber* (1972), *The Guns of Avalon* (1974), *Sign of the Unicorn* (1976), *The Hand of Oberon* (1977), *The Courts of Chaos* (1979) and *Trumps of Doom* (1986), and the second generation of *Blood of Amber* (1987), *Sign of Chaos* (1988), *Knight of Shadows* (1990) and *Prince of Chaos* (1992).

Settings and scenes approximating those of the Tarot are typical of all of these short stories and novels and all develop the theme of fairly conventional human relationships on different levels of reality, frequently in conjunction with the notion of a hierarchy. In Billie Sue Mosiman's tale "The Court of the Invisible," for example, a young woman, Mel, repeatedly turns up the Wheel of Fortune as the last card in every reading she does for herself. The card's Knight comes in a dream to help solve this mystery:

"What you bring into your reality in the world you wander now, the below, is a reflection, merely, of what exists in the above.... This person you dismissed on Earth? ... Exists here, too. Along with every man, every woman, child, and creature you've ever come into contact with in your lifetime."

"What good is it to have two places that are alike in every respect? Is that duplication some kind of backup creation plan?"....

"...there is no real duplication, as you call it. The above is not exactly the same as the below in all respects, and yet in another way it is. All possible choices exist here. In the below, where you are now, each choice cancels all others."¹¹¹

Still unable to figure out why the Wheel of Fortune keeps turning up at the end of every one of her spreads, Mel consults a fortune teller who finally explains that she is dead and must allow herself to move on or her spirit will be trapped on the earthly plane forever.

The idea that there is a realm in which all possibilities remain open is also explored by Susan Wade in "The Sixteenth Card." In this Tarot tale, a woman returns to Austin, Texas, many years after her mother and 49 other people were killed by a sniper from a Tower on the pretense of studying the Tarot cards in the university library. She takes the 16 versions of the Tower card copied for her by a local artist and uses them to open a door back to her childhood.¹¹²

Tarot cards also function as a gateway to another time and place in Teresa Edgerton's "Tower of Brass," when a young man, following his drunken discovery of a family friend's inherited Tarot deck, finds himself shipwrecked on an island and imprisoned in a tower. The island is populated by a Magus, his daughter Rosamund, and a number of mechanical men. Upon his escape from the

island, first into a void, and then inexplicably home, he learns that the pair he encountered were possibly his friend's relatives, long given up for dead.¹¹³

In Don Webb's story "House of Cards," Tarot designer Rosa Mackenzie explains

her new vision of tarot. The tarot told a story—not just as most people thought, the universal tale of cyclic dynamism of manifestation, being, dismanifestation, remanifestation; but it told a personal story of the deck designer—in the art, in the mathematical form, in the names for the trumps and suites [*sic*]. Someone could live on in such a story, if it was told well enough. You could hide your own life in the cards—and then you'd continue to play with others and the world as they used the deck. You could do your good or evil as long as the deck was shuffled.¹¹⁴

Through her deck, Rosa takes revenge on the woman who undermined her business and tried to claim her cards as her own.

Many stories describe the cards as coming alive to offer advice or to haunt those who believe in or have misused them.¹¹⁵ In Nina Kiriki Hoffmann's "Articles of Faith," thirteen-year-old Brooke finds her grandmother's voice and wisdom in the High Priestess card.¹¹⁶ In Michelle Sagara West's "Turn of the Card," the High Priestess directs a man, virtually catatonic since the death of his daughter in an automobile accident in which he was the driver, back to life with his wife.¹¹⁷ In Barbara Delaplace's "In the Cards," a card reader who begins to charge high prices to get money to help his brother out of debt finds his own life threatened by the animated cards.¹¹⁸ In Nancy Springer's "Elvis Lives," a female Elvis impersonator actually turns into Elvis when she drips blood on his card, the Fool.¹¹⁹ In Lucy Taylor's "Chattel," the main character turns into a misanthropic hermit when he fails to understand or respect the individuality of his former lover.¹²⁰

Tarot tales often show the particular accuracy of a fateful reading, as for example, in George Alec Effinger's "Solo in the Spotlight," in which a reading done with the president's daughter's Barbie Tarot saves the world.¹²¹ In Kate Elliott's "The Gates of Joriun," a woman captured and caged by her brother's enemy finds hope in the results of readings she does with a Tarot deck secreted to her by an unknown friend.¹²² In Tanya Huff's "Symbols are a Percussion Instrument," the accuracy of a reading converts a cynic to the cards.¹²³ In Mark A. Garland's "New Beginner's Luck," three apparently missing cards from a dead man's Tarot deck are rediscovered by his cat and operate as a kind of reading that brings his young widow out of seclusion and back into the world.¹²⁴ In Storm Constantine's "As it Flows to the Sea," a businessman takes revenge on his cheating partner following a reading that says his luck is about to change.¹²⁵

Among the more unusual of this type of Tarot story is M. John Harrison's "The Horse of Iron," in which a train rider studies the events and imagery he experiences and observes on different lines and then associates them with Tarot cards, even going so far as to draw alternate cards for each trip. The equivalence between train and Tarot, and between life and Tarot, is likened to that between a horse's head and horse's skull, which is not a visual likeness at all.¹²⁶ In Charles de Lint's "Wild Horses," a man dying of AIDS sees horses running along a lake shore (Fig. 17). When his sister goes to a Tarot reader, Cassie, for assistance in locating him, the reading turns up an image of palominos running along the nearby lake as it



Figure 17. Deck Type M. Lynn V. Andrews and Rob Schouten (artist). *The Power Deck: The Cards of Wisdom* [© 1991]. New York: HarperSan Francisco. 12.3 × 9.1 cm.

was before the city built up around it. Cassie uses a mysterious deck given to her years before when a friend went missing and died; its cards remain blank until used.¹²⁷

The full-length novels feature Tarot in similar ways, but they often enlarge on the Fisher King theme of the rejuvenation of the individual and waste land. Williams takes an esoteric approach in his *The Greater Trumps*, emphasizing hierarchical relationships and realities and the articulation of the individual card concepts. A friend of Mr. Lothair Coningsby has recently died and left him his collection of Tarot cards, including a deck that turns out

to be the prototype for a unique set of sculpted Tarot figures, owned by Aaron Lee and kept locked away in a double-walled room. These figures live on a kind of chess board, with the Fool appearing to be the only one that never moves. Sybil, Lothair's unmarried sister, acts as a kind of High Priestess in that she is the only one able to see that the Fool does not stand still, but moves at such constant and high speeds that he cannot normally be seen:

You'll all think me frightfully silly, but I can't see any figure in the middle." ... "there—no, there—no—it's moving so quickly I can hardly see it—there—ah, it's gone again. Surely that's it, dancing with the rest; it seems as if it were always arranging itself in some place which was empty for it."¹²⁸

Aaron Lee's grandson, Henry, is engaged to Mr. Coningsby's daughter Nancy whom he draws into a plot to convince her father to give his family the prototype deck. Unsuccessful in this attempt, Henry uses the Tarot to conjure up a storm intended to kill Lothair. Nancy prevents the death of her father by interrupting him, but, at the same time leaves the storm out of control. Sybil, quite unable to see the mist which clouds everyone's else's sight during this sequence, counsels Nancy to go and stop the storm and to love Henry anyway. So encouraged, and tantalized by the visions she has received while holding Tarot cards and by the instruction Henry has provided her about them, she resolves to do just that. Nancy's experiences, easily contextualized as a bride-to-be's nervous jitters and excessive adulation of her fiancée, are this novel's most "gothic" features.

As the lovers move into the metaphysical space of cosmic action, Henry finds himself frozen for what seems to be centuries in an endless replay of the Tower—as he realizes that the stars are forever beyond man's reach:

He was setting up a gigantic image of himself for heaven and earth to adore. He was strong and great enough to do what no man had done before, and to stand on the top of some high place which would be stable among the circling lights of the celestial world. And then always, just as he felt his will becoming fixed and strong enough to raise his arm and break the clasp of those cold hands, just as

he dreamed of the premonitory prick of the starry spikes upon his head, something within him began to fall.... The stars were beyond his reach; Babel was forever doomed to fall....¹²⁹

He returns to the world only when he hears the truth of the need to love; Williams thus rewrites the tale of the Fisher King in terms of the Lovers card.

Piers Anthony's Tarot novels are a kind of gothic-fantasy-detective story. The main character is a monk of the Holy Order of Vision, Brother Paul, sent to the Planet of Tarot to solve the mystery of the peculiar animations of Tarot characters that appear there. His journey at first reverses the usual gothic direction from civilized normalcy to wilderness, in that he moves from a place of relative isolation to the city, but he is transported from the city by a science-fictional machine to the planet in question. While in this machine, he meets its ghost and is counseled by it about the power of auras.

The Planet Tarot has been colonized by members of a wide variety of religious groups, each of which has their own version of Tarot designed to express their particular ideological commitments. Paul is given a demonstration of the Tarot animations, and then, with a small group of supporters, he explores an area where those animations are most intense. Deciding that he is in need of a guide, he calls up a number of the more obvious Tarot figures, all of whom seem unsatisfactory. Finally he calls the Devil, who introduces himself as "The Beast 666. The living devil. The wickedest man on Earth ... call me Master Therion, then, as you will. Do what thou wilt shall be the whole of the law. Love is the law; love under will."¹³⁰

Paul has frequent reason to regret his choice, but is unable to refuse either the guidance or the insights which come with it. Among these is the discovery that Tarot cards were invented and used by traveling jugglers to carry the word of a secret heretical religious sect throughout the countryside.¹³¹ This special deck included a fifth element; the suits in this context represent more than social classes: they are read as the Stave of Fortitude, the Cup of Faith, the Sword of Justice, the Coin of Charity, and the Lamp of the Spirit.¹³² The major arcana cards are used as launching points for stories and parables illustrating ways in which the poor and downtrodden might survive psychologically, emotionally, and spiritually, if not physically, in the face of such medieval horrors as the plague, the inquisition, and aristocratic authority.

Paul is forced to inform the planetary council that the god of the planet Tarot is the Devil, which brings a revision of the social order that is unsatisfactory to all: order is established but the waste land is not rejuvenated. The results are more rewarding on a personal level, as Paul, in effect, finds himself in the course of his adventures. Because of his Tarot encounter with the future he realizes his task of redesigning the Tarot deck; and because of an encounter with his future daughter, he recognizes, upon his return home, his future wife in a woman who psychically lived out most of his animated experiences on planet Tarot during his absence. Anthony presents the confusions and dilemmas of psychically experienced reality, facilitated and enhanced by Tarot, but he does not describe these experiences in the context of mundane reality. Anthony's world is fully gothicized, with planet Tarot the ultimate telepathic manifestation of inner reality.

Zelazny's Amber novels portray an even more detailed gothic world, complete

with aristocratic families, epic battles, palace intrigue, and magic. The story begins with Corwin, a member of the aristocratic Amber family, waking up after a car accident on the shadow world of earth with amnesia. He gradually pieces together what has happened to him, and, with the assistance of his brother Random, finds his way back to Amber. Amber is the only true reality, with all others, including Earth, only mere reflections or shadows of them:

[Of Shadow, I have this to say: there is Shadow and there is Substance, and this is the root of all things. Of Substance, there is only Amber, the real city, upon the real Earth, which contains everything. Of Shadow, there is an infinitude of things. Every possibility exists somewhere as a Shadow of the real. Amber, by its very existence, has cast such in all directions. And what may one say of it beyond? Shadow extends from Amber to Chaos, and all things are possible within it. There are only three ways of traversing it, and each of them is difficult.¹³³

First, travel through Shadow can be accomplished by exercising the will on the forms of the environment, gradually moving and shifting things to arrive at the desired destination. Second, the Tarot cards can serve as communications and as transport devices; the cards can be used like windows between different shadows or between Amber and the shadow worlds. Vision is essential to these applications of the cards; they cannot be used by someone trapped in darkness and someone who is blind cannot initiate any of their functions. Amber itself was created from Chaos, as was the Amber Pattern, by Oberon, the generally absent father figure, and the hunchback artist and magician Dworkin. In their youth, several of the Amber family learned to make new cards from Dworkin, so each deck tends to be a little different. The deck's composition also changes as some members die and others enter the action of the narrative.

The last method of travel through Shadow is by the Pattern itself. The Amber series thus articulates not only Tarot, but the idea of Tarot as related to the definitive pattern of reality. Corwin's recovery of his memory is facilitated by his "walking the pattern." Unable to get to the one in Amber, they go to one of the two alternatives, that in the underwater city of Rebma; the other being the highly ephemeral pattern at Tir'na Nog'th which appears only in moonlight. The Pattern at Rebma, as in Amber, is hidden away in a deep underground cavern:

In a room the size of a ballroom the Pattern was laid. The floor was black and looked smooth as glass. And on the floor was the pattern.

It shimmered like the cold fire that it was, quivered, made the whole room seem somehow unsubstantial. It was an elaborate tracery of bright power, composed mainly of curves, though there were a few straight lines near its middle. It reminded me of a fantastically intricate, live-scale version of one of those maze things you do with a pencil (or ballpoint, as the case may be), to get you into or out of something. Like, I could almost see the words "Start Here," somewhere way to the back. It was perhaps a hundred yards across at its narrow middle, and maybe a hundred and fifty long.¹³⁴

Re-empowered Corwin recovers his sword, "Grayswandir." He is then occupied by his discovery of the previously unknown original Pattern and healing the wound created by the spilling of family blood on it. This wound is reflected in the waste land encroaching on Amber, and its healing is necessary to the survival of all. When Corwin creates yet another Pattern as a kind of back up plan in case

the original cannot be restored completely, Zelazny completely confuses the distinctions between original and other or new Patterns, since each is able to serve all of the functions of the original. The second half of the series emphasizes the adventures of Corwin's son Merlin, with more attention to conventional magic and with the added element of "Ghost," an unusual and obviously sentient machine Merlin created off in an inaccessible Shadow world.

Norman's *The Fortune Teller* belongs in the more realistic genre of detective fiction. This novel is about the efforts of fortune teller Fay Morgan and her lover and friend Arnie Campbell to find 27 children abducted from their parents while at a fair and Morgan's struggle to understand the effects of her psychic ability on her relationship with her daughter Lizzie. The book is filled with Morgan's earthy interpretations of Tarot, all based on long experience with both the cards and the people who come to her for readings. It also describes the problematic nature of psychically knowing the future, but not all of it, as a real phenomenon; both its usefulness in otherwise unsolvable crimes and its confusion of other forms of intimacy. Eventually, Morgan discovers that the abductions were intended to punish her for apparently influencing a young pregnant girl some fifteen years before; the girl had wanted an abortion and Morgan had tried to convince her to go to her mother. The mother eventually confesses that her daughter indeed came to her for money for the operation, but the doctor botched it and the girl died. The father, not the mother, is the one who actually blames Morgan for his daughter's death. The abductors leave a clue to Morgan's involvement fairly early in the story:

Fay walked into the yard and stared at the hanging Jesus. The Tarot card on which the drawing was based did not always mean bad news. Sometimes, when it showed up in a reading, she would simply tell the client, "Oh, you're all right. Your life is just upside down right now." Or she might ask if there was something they'd left hanging. Or if there was something the matter with their left ankle. If there were other clues confirming some recent escape, she would say, "You caught yourself just in time, didn't you?"...

But now, as she looked at Jesus face hanging upside down on the poster, she understood about sacrifice. She knew exactly why Jesus did it. For the same reason she did it.

But Fay didn't want to be paid back for her sacrifice. She just wanted Lizzie to love her. No. Not even that, if she didn't want to. Just ... What?

Nothing, Fay thought. I gave her my life because I loved her. All I wanted to do was show her I loved her.¹³⁵

This image proves to be a clue not only to the overt crime of the novel, but also to Morgan's obsession with her daughter's whereabouts and future. Tarot cards are thus shown to function as signs applicable to multiple contexts at one and the same moment.

Powers' *Last Call*, like Williams' story, centers on the individual's evolution to a higher consciousness; but where Williams focuses on the esoteric meaning of specific cards in that evolution, Powers uses the contexts of gambling and Las Vegas in a sort of gothic and noir telling of the Fisher King story, the latter association being emphasized during and after Scott's trip across the desert to Vegas, and such chapter titles as "To the Chapel Perilous." The cards are the principle tools of evolution in both stories, but Williams' story emphasizes the esoteric level

informing the mundane world and Powers emphasizes the sacred reality informing what appears to the uninitiated to be mere superstition.

Last Call centers on the use of Tarot cards in a game called Assumption played with a Lombardy Tarot deck which enables the “winner” to take over the body of the “loser” some twenty years after the game. Spider Joe, one of the few artists ever able to paint this extraordinarily “heavy” deck, blinded himself after he realized what the one he had painted for Georges Leon was actually used for—to make Leon the Assumption “King” by enabling him to claim, among others, the body of his eldest son Richard, whom he later transforms into Ricky Leroy. When Leon sets out to win the body of his younger son Scotty, his wife stops him by shooting him in the groin. The boy is blinded in one eye by a flying card, but his mother manages to escape and toss him into a boat being towed down the highway before being killed herself.

Scotty is found and adopted by the highly superstitious gambler, Ozzie Crane, who not only loves him as his own son, but takes him on as an apprentice. Later, again following the patterns he finds in seemingly random events, Ozzie finds Diana, the daughter of the murdered previous “Queen” of Assumption. Scott forms an instant psychic bond with the infant. Unfortunately for the happy surrogate family, in 1969 Scott loses a game of Assumption with his unrecognized father. Ozzie, quick to recognize the workings of fate, takes Diana and abandons Scott. Throughout the novel Ozzie provides advice and directions on where to go to see the patterns of possibilities shaping into reality and how to avoid misfortune by using such patterns as guides. He eventually sacrifices himself to save both of his much loved adopted children.

Some twenty years after the fateful game of Assumption, when the time comes for a new round and the claiming of the bodies lost in the previous one, Scott is already well on the way to abandoning his life. He spends his time getting drunk and pretending that his wife Susan has not died. He attracts the support of his new neighbor, Mavranos, an unusual man who, upon discovering that he has lymphatic cancer, left his family to search out a time and place of random factors sufficient to alter the course of the disease. He decides Scott is the king of random and sticks with him through the adventures that follow from his efforts, first to merely escape, and then to win his own place as Assumption King. While gambling, Mavranos picks up the habit of keeping a live goldfish in a bag in his pocket for luck, an image which necessarily invokes the *Rider-Waite* Page of Cups (Fig. 18); Mavranos is certainly the willing Page and steadfast ally of the “Jack” and would be King of Assumption identified with the suit of Hearts / Cups (Figs. 19–20).

Vaughn Trumbill is the most powerful of his father’s “knights” that Scott must defeat. Trumbill is a fat man who snacks on live aquarium fish,¹³⁶ a practice which, unlike Mavranos and his goldfish, invokes an entirely malevolent relationship with the true King and Queen of Assumption.

Scott eventually does win his kingship by stealing a second pack of Lombardy Tarot cards and fixing the game so that Leon buys back his own now very old and senile body. He avoids recognition during the three days of the game by attending in drag, an interesting evocation of both the Fool and the hermaphrodite. Diana wins her place by enlisting the primary contender for the position of Queen as her ally and by gaining the blessing of the former Queen, who appears in the



Figure 18. (Above left). Figure 19. (Above right). Figure 20. (Bottom right). Pamela Smith (artist) and Arthur Waite. *The Rider-Waite Tarot*. 1910; Stamford, CT: U.S. Games Systems. 7 × 12 cm. Illustration reproduced by permission of U.S. Games Systems. ©1971. Further reproduction is prohibited.

visionary form of the High Priestess. Diana calls for her mother's aid when she is most desperate for help to save her wounded son and in fighting the forces that threaten her:

The crescent was on the crown of a tall woman standing up there on the high forecastle deck. The woman was robed, and her face was strong and beautiful but without any trace of humanity in the open eyes.... This was Isis, who in ancient Egypt had restored the murdered and dismembered sun-god Osiris, who was her brother and husband; this was Ishtar, who



in Babylonia had rescued Tammuz from the underworld; she was Artemis, twin sister of Apollo, and she was also both Pallas Athena, the goddess of virginity, and Eileithya, the goddess of childbirth.... Mother! Diana thought, and started forward....¹³⁷

Powers' gothicism is closely related to film noir in its middle-aged, down-and-out cynicism and focus on the liminal existence of gamblers between the extremes of wealth and poverty. Vegas is, of course, as much an externalization of inner reality as any gothic castle; it is also typical of the Disney-style simulations supplanting reality. Ultimately, however, this story escapes the fatalistic endings of true noir in favor of ritual rejuvenation.

In all of these narratives, Tarot functions in the liminal space between a mundane and an Other reality, conceived as a meta-mythic heterotopian space where the potentials of life, death, and other kinds of transformation and association between things, people, and events are intensified. The Tarot operates as a doorway enabling both communications and transport between these realities thereby furthering a conversion or some other epiphany, understood to be part of a journey towards enlightenment. The cards and card figures may act also as agents of the other reality's superior justice system, sometimes by empowering the will of an individual.

Literature in Tarot

In addition to Tarot appearing as a motif in literature, literature makes frequent appearances in Tarot, the most common, most visible, and most frequently acknowledged "literary" source being mythology. Although classical mythology made the transition from oral narrative to written and visual records around the same time, such art is usually regarded as merely illustrative of literature. Indeed, illustrations often seem impoverished relative to written source material, but not all images that relate to written sources are so conceived. As was the case with much medieval art,¹³⁸ contemporary Tarot images, including those which specifically draw on mythological and other literary sources, are not merely decoration for the word.

Tarot establishes the querent-reader in the place of the mythic hero, the one who must ask the right questions, solve the mystery, and move his consciousness to the next level. The assignment of mythic images to Tarot cards not only intensifies the mythic status of the querent-reader and the deck itself, but also establishes Tarot as the archetypal meta-myth for which the motifs, characters and plots of literary myth are merely signs. Tarot enriches the mythic image by connecting it to all other articulations and interpretations of the archetype: it is the simplicity and instantaneousness of the visual perception of the static and fluid qualities of such images that makes this connection possible. The reading follows this visual perception, but both occur in the same liminal and heterotopian space mapped by the spread.

Examples of mythological Tarot decks include those which draw on myths widely dispersed in western culture such as Juliet Sharman-Burke, Liz Greene and artist Tricia Newell's *Mythic Tarot* (1986), discussed in the sections on Surrealism and feminism for its Moon card (18.3), and those integrating Celtic and Arthurian

legends discussed in Chapter Three. Kalervo Aaltonen used Finnish mythology as the basis for the *Kalevala Tarot* (1996). The Kalevala was compiled in the mid-nineteenth century by Elias Lönnrot from thousands of poems. Aaltonen explains the *Kalevala Tarot* (1996) as a deck that

joins two old mythological worlds together for the first time, the archetypes of which can still be found all around us in the world today....

This book approaches the human situation by using the Kalevala mythology, the tarot symbolism, and the experience of the single individual who uses the cards. The Kalevala expresses the teachings of the community; the tarot symbolizes outside knowledge and the individual herself, inside knowledge.¹³⁹

The association of the epic's characters and events with the Tarot archetypes is emphasized through double labels on both major arcana and court cards. The imagery has been altered to better demonstrate the affinity between mythological characters and the Tarot archetypes. For example, the Hierophant, shown as a Pope in crown and robe in the *Rider-Waite* deck, is here The Pope / Väinämöinen, an old man playing a musical instrument surrounded by friendly wild animals in the bush. According to the guidebook, Väinämöinen is playing a harp because "he is himself an instrument." The various animals represent different aspects of life: "The hare listening to Väinämöinen wants to learn how to protect himself, how to escape from danger—he represents the human body. The squirrel represents the soul; he wants Väinämöinen's wisdom to nourish him. The swallow represents human spirituality and seeking new insights."¹⁴⁰ The integration of the mythic character with Tarot expands awareness of the archetype to include both the Hierophant of medieval western Catholic society and the Väinämöinen type.

Similarly, the Hermit / Vipunen (Plate 9.3) shows a face integrated into the landscape, rather than the separate and somewhat lonely looking figure of the traditional card. According to the deck's guidebook, Vipunen "is the Earth's memory" who consumes people to satisfy his tremendous hunger:

Vipunen was a great giant who lay, as if he were dead, under the earth. He had taken knowledge with him. Trees grew on him. Väinämöinen felled these and forced open Vipunen's mouth. The giant awoke from a deep sleep and ended up swallowing Väinämöinen, who then caused him stomach pains until Vipunen gave him the magic words he needed to finish his boat. When Väinämöinen left Vipunen's body he had heard how the sun, moon and stars were born, how the earth was formed from water and how plants first grew on it. He had also learned countless spells and charms.¹⁴¹

This revised image of the Hermit emphasizes the physical energy needed in the search for wisdom, the earth and memory as the source of wisdom, and the possibility that the keepers of wisdom may not relinquish it willingly; while the representation of Vipunen on the Hermit card suggests that the true seeker and guardian of wisdom lives in the earth itself. The Tarot card is not merely an illustration of the literary source, it is an articulation of the archetypal properties informing the mythological character. Such articulations are meant to enable the deck as a means for the querent-reader to discover and explore the archetypal elements in his own life.

Shakespeare's work has been so thoroughly canonized that it has acquired almost mythic status. Dolores Ashcroft-Nowicki and artist Paul Hardy's *Shakespearean Tarot* (1993) demonstrates its archetypal aspects through images and brief quotations identifying each card with some character, event, or moment in one of Shakespeare's plays. The Hanged Man, for example, is Hamlet (Plate 12.4). Ashcroft-Nowicki, who previously demonstrated her interest and commitment to Tarot studies in the *Servants of the Light Tarot* (1991) (Plate 22.4), enjoyed finding Shakespearean characters and events to match those in the Tarot; but, beyond that process, she has tried to maintain what she understands Shakespeare to have intended the meaning of those characters and events to be. She says: "Why no one has thought before of interpreting the Tarot through the medium of Shakespeare I cannot imagine. Not only does it lend itself visually to the meaning of the cards, but the entire collection is filled with occult and mystical references that make it a natural choice."¹⁴²

Some contemporary Tarot decks draw on literary works of more recent, as well as more specific, authorship. For example, Terry Donaldson and artist Peter Pracownik, who collaborated on the *Dragon Tarot* (1995) (Plate 10.3), also created the *Lord of the Rings Tarot Deck and Card Game* (1997) (Plate 10.4) after J.R. Tolkien's (1892–1973) series, including the posthumously published "prequel" *The Silmarillion* (1977), *The Hobbit* (1937), and *The Lord of the Rings* trilogy including *The Fellowship of the Ring* (1954), *The Two Towers* (1955), and *The Return of the King* (1956). The cards of this deck are each associated with a Tolkien character, object, or event by imagery and a single sentence on the bottom of each card. The Hierophant, for example, is redrawn as Saruman, who is ultimately seduced by the dark forces, and the Wheel of Fortune becomes the "One Ring to Rule Them All" (Plate 10.4). The Tarot context provides the means for readers to enter into the story far more completely than either illustration or text will allow and establishes the archetypal nature of the literary work. Donaldson thinks that readers of J.R. Tolkien's series are "missing the point" if they understand these books as fairy stories; they are, says Donaldson, "a monumental act of channeling."¹⁴³ Donaldson also mentions one of Tolkien's characters, the good wizard Gandolf, as a "Merlin-archetype, that interconnecting link of guide and teacher between the realm of mortals and the kingdom of the gods which we find in every culture, spiritual tradition, time, and region." He describes this archetype as an occasional presence during the creation of the deck.¹⁴⁴ This Tarot deck seems to have been inspired by an awareness of archetypes gained through their literary articulation.

Christopher John Abbey and Morgana Abbey's *Wonderland Tarot Deck* (1989) is based on the work of a recent author and specific work, Lewis Carroll's (1832–98) *Alice in Wonderland* (1865) and *Through the Looking Glass* (1872). Unlike other literary Tarot decks, however, Morgana Abbey's images self-consciously pastiche the style of the books' original illustrator, John Tenniel. The Moon card shows the moon annoyed because the sun has rudely decided to shine at night, while the walrus and the carpenter talk to the naive oysters. The Sun card (Plate 19.4) shows Alice in conversation with Humpty Dumpty. Like Ed Bury, who created the *William Blake Tarot* (Plate 4.4) from photocopies of Blake's prints, Abbey maintains the style of another artist in order to emphasize its deliberate extension into a new context. Clearly post-modern in her approach, she is not worried about stylistic originality.

All of these decks, like contemporary Tarot in general, place a heterotopian emphasis on meditative, transformational, and enlightenment experiences, but their overt connection to literary sources dramatically enlists the dynamic possibilities of the relationship between the visual and the literary. The presence of specific literary references or strong allusions to narratives known through literature in Tarot images may lend particular contextualizations and content sought by the querent-reader choosing to use such decks.

THREE

Tarot as Tarot

The Signs of Artistic Expression

Meditation decks are defined here as decks having imagery which is supposed to have a particular spiritual or psychological import for or effect upon the user. The late twentieth-century Tarot deck is considered as a special kind of meditation deck distinguished by its division, as in the widely available *Rider-Waite* deck, into a 22-card major arcana and a 56-card minor arcana consisting of four suits, each having four court cards and ten numbered cards. Contemporary articulations of this structural “template” are of two basic types, annotative and discursive, each of which has three subtypes. Annotative decks tend to conform closely to the structure and frequently the artistic style of the *Rider-Waite* Tarot, while the discursive type may adapt either or both structure and style to accommodate the integration of one or more complex symbolic systems.

Stylistically, the *Rider-Waite* deck acknowledges the aesthetic priorities of clarity and simplicity established in MacGregor Mathers’ *Golden Dawn Tarot* (c. 1888).¹ Robert Wang, who created the published (1977) “corrected” version of this deck (Fig. 2) from Israel Regardie’s copy and guidebook, explains these priorities:

First the complex symbolic interpretations were all given in the literature issued to the candidate with this deck. The cards were an indivisible part of the system, and there was no need to clutter them with symbols which were understood to relate. Second, the cards were used as “doorways” through which one was trained, in imagination, to step, and where one directly encountered the energy represented by the card. The more simple the card, the easier the landscape could be visualized as real.²

Wang regards illustration of the suit cards as “a perversion of occult princi-

ple” useful only for fortune-telling;³ he believes they may be only superficially interpreted as the “elements” of fire, water, air, and earth and are better understood in relation to the “forces” of archetype (Wands), creation (Cups), formation (Swords), and action (Pentacles).⁴

Not all contemporary artists are aware of or interested in these fine points of occult aesthetics and many feel no need to limit their work to certain cards. The typology presented here focuses primarily, though not exclusively, on the major arcana because it provides the most consistent measure for comparison with the *Rider-Waite* example. That comparison is made with reference to the standard visual elements and compositional techniques considered in virtually all formal analyses of art. The standard visual elements are line, shape, light and dark, color, and texture, and the methods by which these elements are organized into an artistic composition or design are unity, balance, rhythm, and proportion.⁵ The *Rider-Waite* artistic style may be described in relation to the visual elements as one with:

1. black outlines, intended to clearly define
2. simple shapes and relatively unmodeled figures;
3. strong contrasts of light and dark and / or color, which serve to further emphasize the distinction between figure and ground, as do
4. the high value, high intensity, often primary colors, and
5. minimal indications of texture.

The visual elements and compositional strategies may function semiotically in Tarot; that is, to further symbolic meaning. Among the more obvious semiotic treatments of the visual elements in the *Rider-Waite* Tarot which the querent synthesizes into a reading are the bright yellow or white crowns which mark the more earthly figures: the Empress (Plate 3.1), the Emperor (Plate 4.1), the Hierophant (Plate 5.1), and the Chariot rider (Plate 7.1), as well as the allegorical figures of Justice (Plate 11.1) and Temperance (Plate 14.1). The top of the falling Tower (Plate 16.1) is also, quite appropriately, shown as a crown. The association of white or yellow with higher aspirations and ideals is indicated in cards following the Tower: the Star (Plate 17.1), the Moon (Plate 18.1), and the Sun (Plate 19.1), by bright yellow celestial bodies. The liminal status of the Hermit (Plate 9.2) and the Hanged Man (Plate 12.1) within this same hierarchical context is suggested by a shining yellow lantern and halo, respectively.

As yellow is linked to light and its connotations, black is linked to darkness; the backgrounds of the Devil (Plate 15.1) and Tower (Plate 16.1) are black, while those of almost all other major arcana cards are blue, gray, or yellow (the Emperor sits on a grey throne against a red background). Darkness is usually balanced or enhanced by light: the dark sky behind the Tower is streaked with lightning, the High Priestess (Plate 2.1) is enthroned between light and dark pillars; and Death (Plate 13.1) wears black armor but rides a white horse.

Tarot images are unique in that they are meant to be viewed both individually and as part of several wholes: that of the deck and those of the spread. In traditional paintings and sculptures, compositional unity depends on hierarchy, or the relative dominance and subordination of individual elements established through color, location, size, appearance, and so on. It is hierarchy which directs the order in which the elements are perceived. Compositional unity also requires that the elements within a frame be coherent: coherence refers specifically to the

manner in which elements belong together, an effect that can be achieved through color, shape, size, and texture and by compositional arrangements such as clustering, centralizing, or dispersion.⁶

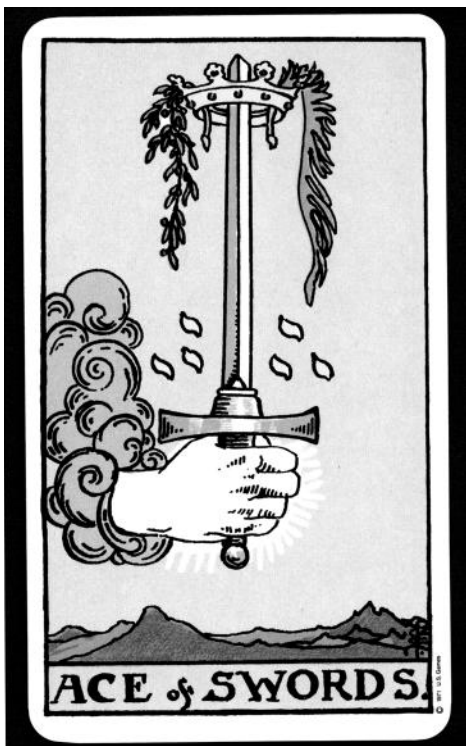
Hierarchy is established in Tarot card composition by simple conventions of size and location, with the most important elements usually large and central. The hierarchy of cards within the deck is established through easily recognized signs of importance, such as the crown for mortals and celestial bodies for ideals and aspirations. Art historically, frontal poses are associated with greater authority and a state of permanence, while angled or profile views may suggest lesser authority, movement or dynamism. The *Rider-Waite* male authorities, Emperor, Hierophant, and Devil, are all frontal, seated figures; while both the Magician and the Charioteer stand facing the viewer. The Priestess and Empress are also in more or less frontal poses. The Fool, Hermit, and Death are in profile, indicating these cards represent dynamic or transitional states.

Coherence is of special importance in Tarot as it is not only required in card composition, but is also what makes the cards into a unified set. The *Rider-Waite* cards are unified as a deck by consistent treatments of the visual elements and spatial arrangements with low horizon lines and minimal depth of field. The figures are also treated in a consistent fashion: all have more or less classical proportions and features so stylized as to virtually eliminate individual characterization. They are usually placed centrally in full-length frontal or profile view, engaged in either static or melodramatically gesturing poses, and surrounded by semi-naturalistic exterior or interior environments. Such features, along with uniform frames and labels, add greatly to the perception of the cards as a deck.

Rhythm, as repetition, enhances the compositional unity of both card and deck design, and may suggest interpretations and associations between particular cards. For example, the four evangelists, represented as an angel, a lion, an ox, and an eagle, appear in the *Rider-Waite* Wheel of Fortune (Plate 10.1) and the World (Plate 21.1); the infinity symbol appears over the heads of the Magician (Plate 1.1) and Strength (Plate 8.1); a snake is wrapped around the tree in the Lovers (Plate 6.1), and another snake appears on the left side of the Wheel of Fortune (Plate 10.1); sphinxes are dominant in the Chariot (Plate 7.1) and Wheel of Fortune (Plate 10.1); and an angel presides over both Lovers (Plate 6.1) and Judgement (Plate 20.1). Parallels also result from reversals, as for instance where a man and woman appear as Lovers (Plate 6.1) and then in chains with the Devil (Plate 15.1); and where the moon appears as a crescent at the feet of the High Priestess (Plate 2.1) and again on the shoulders of the charioteer (Plate 7.1), but waxes full on the Moon (Plate 18.1).

The minor arcana images of the *Rider-Waite* are united by the use of each suit symbol in all of the card compositions for that suit. The court cards are united further by characteristic poses. The Kings (Figs. 20, 21) and Queens (Figs. 19, 22) are all seated on thrones. The Knights all ride horses: the Pentacle horse is stationary, the Cup horse walks, the Wand horse appears to be galloping, and the Sword horse (Fig. 23) is racing. The Pages all stand (Fig. 18). All of the Aces (Fig. 24) show the suit element presented by a disembodied hand.

The *Rider-Waite* arcanas are linked stylistically and by the appearance of the suit symbols in some major arcana cards: for example, all appear on the Magician's table (Plate 1.1), the Hermit's staff looks like a wand (Plate 9.1); the Devil's



crown looks like a pentacle (Plate 15.1); Justice (Plate 11.1) holds a sword, as does the sphinx on the Wheel of Fortune (Plate 10.1); and cups are held by both Temperance (Plate 14.1) and the Star figure (Plate 17.1).

Many contemporary artists approach the challenge of re-envisioning Tarot semiotically, but many also respond with equal or greater attention to questions of artistic expression and quality. “Expression” in art refers to the process, associated with modern notions of the individual, of giving exterior form to an inner feeling or other content, while the semiotic approach tends to theorize art as analogous to language.⁷ As Edward S. Casey (1971) explains, considering art as analogous to language overlooks the sensuous, perceptual, and affective aspects of the aesthetic surface of art which distinguish it fundamentally from language; language is characterized by its invisibility and indicative purposefulness, or “vehicular” aspects.⁸ The limitations or resistance of form, of media, are essential to expression in art and it is this very form which prevents art from acquiring the indicativeness essential to linguistic communication.⁹ As Casey concludes:

Truly expressive art does not communicate; it possesses neither the basis (indicative sign-relations) nor the content (the “message”) of communication. Its sensuousness provides the foundation for contemplation and, ultimately, communion. The latter defies objective description, since in this experience the aesthetic object qua object dissolves. We are left not so much with a process as with a continuous phenomenon in which consciousness and aesthetic surface momentarily coalesce. Nothing is transmitted or even manifested in this compresence. At best, a vivid communion takes place: an experience in which aesthetic expression is most fully realized.¹⁰

The artist learns to articulate symbols and signs which the viewer learns to read, but an over-emphasis on art’s likeness to language undermines and oversimplifies the spiritual, aesthetic, and creative aspects of the apprehension of art, including Tarot.

Most artists re-envision the artistic expression in Tarot by altering one or more of the formal elements; the chart “Visual Elements in Tarot” (Chart 5) itemizes some of the possible variations in these areas relative to the *Rider-Waite* deck. Generally, some increase in complexity and subtlety of line, shape, light and dark, color, and texture, may enhance the artistic expression and perhaps also the artistic quality. For example, the more subtle treatments of line and shape evident in Pamela Eakins and artist Joyce Eakins’ *Tarot of the Spirit* (1992) (Plate 1.2) and Hermann Haindl’s *Haindl Tarot* (1990) (Plate 1.4) might be considered not only more painterly, but more sophisticated than those of the *Rider-Waite* standard. Likewise, the more complex and more naturalistically shaded and colored central images of Giorgio Tavaglione’s *Tavaglione Tarot* (1980) (Plate 6.3) and Yury Shakov’s *Russian Tarot of St. Petersburg* (1992) (Plate 7.2) suggest the artists’ greater mastery of western perspective and foreshortening; while the more complex border patterns of these same decks show a more refined handling of ornamental

Opposite page: (top, left to right) Figures 21 and 22; (bottom, left to right) Figures 23 and 24. Pamela Smith (artist) and Arthur Waite. *The Rider-Waite Tarot*. 1910: Stamford, CT: U.S. Games Systems. 7 × 12 cm. Illustration reproduced by permission of U.S. Games Systems. ©1971. Further reproduction prohibited.

Chart 5. Visual Elements in Tarot

Rider-Waite Characteristics	Contemporary Tarot Variations	Typical Effects	Examples
<i>Line</i>			
1. clear linear definition	a) greater definition	-more 2D & diagrammatic or ornamental	5.3; 20.3; 21.3 6.2
	b) less definition	-more painterly	1.2; 1.4; 9.3; 13.3
<i>Shape</i>			
1. closed shapes	a) more open	-more painterly -transparency	1.2; 9.3; 13.3 1.4; 14.2
2. simple shapes	a) greater simplicity	-more 2D & diagrammatic	4.4; 9.4 5.3; 20.3; 21.3
	b) more complex (more detail)	-more 3D & naturalistic	1.3; 2.2; 5.4; 6.3 (center); 7.2 (center); 14.4
		-more 2D & ornamental	6.3 (background; 7.2 background); 8.3; 13.2; 17.3
<i>Light & Dark</i>			
1. strong contrasts	a) stronger contrasts	-more 2D & more dramatic	4.4; 6.2; 9.4; 12.3; 18.3
	b) less contrast	-decrease in figure/ ground distinction	3.4
<i>Colour</i>			
1. few solid areas of clear color	a) more colors (gradations & tints & shades)	-more 3D (more painterly & naturalistic)	1.3; 2.2; 5.4; 6.3
	b) fewer colors	-more dramatic (black and white) -more diagrammatic	10.3; 12.3 5.3; 20.3
<i>Texture</i>			
1. minimal texture	a) more texture	-more 3 dimensional (alternative media)	4.2; 5.2; 8.2
	b) less texture	-more diagrammatic or ornamental	5.3; 11.4; 20.3; 21.3 6.2

patterning. A decrease in the complexity of the treatment of the visual elements may result in a schematic or even diagrammatic effect, as in the precise, simple, closed, untextured shapes and limited palette of Anthony Clark's *Magickal Tarot* (1986) (Plate 5.3) and Rufus Camphausen and Apolonia Van Leewen's *Tree-of-Life Tarot* (1983) (Plate 20.3).

Perceptions and assessments of quality are, of course, always relative to the viewer's culture and taste, but it is certainly possible to quantify wide variations in artistic expression and skill. Such variation may even alter the categorization of a deck as art, as, for example, in Vicki Noble and Karen Vogel's "folk" *Motherpeace Tarot* (1983) (Plate 15.4), Jyoti and David McKie's "kitsch" *Healing Earth Tarot* (1994) (Plate 6.4), and Terry Donaldson and artist Peter Pracownik's "camp" *Dragon Tarot* (1995) (Plate 19.3). The elegant labeling, subtle color schemes and modeling, gold coloring, and fancy border designs of decks such as Giorgio Tavaglione's *Tavaglione Tarot* (1979) (Plate 6.3), Luigi Scapini's *Medieval Scapini Tarot* (1985) (Plate Fig. 25), Yury Shakov's *Russian Tarot of St. Petersburg* (1992) (Plate 7.2), and Dr. Emil Kazanlar's *Kazanlar Tarot* (1996) (Plate 17.3, Figs. 44–47) might further suggest that these decks should be treated as valuable or fine art objects.

In this typology for meditation decks, attention is given to both stylistic and semiotic aspects of artistic expression. Variations in style distinguish annotative types; semiotic variations in this type are usually obvious and often stylistically based. More complex and thorough stylistic and semiotic variation, usually based on literary or other cultural sources, distinguish discursive types with the details of stylistic variation tending to be less important semiotically than the alignment of the deck with another symbolic system.

Annotative Tarot Decks

All three types of annotative decks incorporate simple variations, additions, or substitutions in artistic style and or imagery to the *Rider-Waite* cards, but remain easily recognizable relative to them. Annotative decks are characterized by:

1. card labels which are conventional relative to the *Rider-Waite* standard;
2. unique major arcana cards which conform to the *Rider-Waite* aesthetic standard, but may diverge slightly from it in imagery and general appearance; and
3. unique suit cards which usually conform to the *Rider-Waite* formal aesthetic standard but diverge significantly from that proto-type in general appearance.

Annotative type one approximates the appearance of the *Rider-Waite* Tarot, type two deviates from it more dramatically, and the originals for type three are created using alternative media. The stylistic variation in all annotative decks is personal and unique to the artist, but it may show an affinity with one or the other late nineteenth and twentieth century western art movements, such as Symbolism, Art Nouveau, or Surrealism. Decks based on earlier "period" or non-western styles are treated as discursive decks (see below).

Annotative Type One

Annotative type one decks show treatments of line, shape, light and dark, color, and texture that are very similar to the *Rider-Waite* cards with relatively subtle alterations to compositional arrangements, color schemes, figural proportions, clothing style, border design, and the like. Examples include Johanna Sherman's *Sacred Rose Tarot* (1980), Ellen Connolly and artist Peter Paul Connolly's *Connolly Tarot Deck* (1990), Elizabeth Josephine Gill's *Gill Tarot* (1990) and *Servants of the Light Tarot* (1991) major arcana.¹¹

The conventional major arcana, suit and court card names are more or less maintained in all of these decks with minor alterations: the *Rose Tarot* maintains all the traditional labels except that Strength is assigned to the eighth position and Justice to the eleventh; in the *Connolly Tarot*, Transition replaces Death and Materialism replaces the Devil; in the *Gill Tarot*, a Priest replaces the Hierophant, Discs replace Pentacles, and Prince and Princess replace Knight and Page; and the *Servants of the Light Tarot* adheres to most of the conventional labels. This level of conformity to the *Rider-Waite* card labels and order is common to all annotative decks.

These decks also demonstrate the degree of stylistic variation from the *Rider-Waite* cards typical of annotative type one. For example, the *Rider-Waite* Justice (Plate 11.1) figure sits between pillars in front of a curtain, wears a red robe and a gold crown, and carries an uplifted sword and a scales. The *Sacred Rose* Justice (Plate 11.2) figure is posed and dressed conventionally, but in an outdoor setting and, as in all cards in this deck, the color scheme emphasizes the darker oranges and reds of the rose motif.

The *Rider-Waite* Fool (Plate 22.1) shows a male figure wearing a medieval styled and floral patterned tunic holding a travel bundle over his right shoulder and a flower in his left hand. He is accompanied by a dog as he steps dangerously close to the edge of a cliff. The sky is yellow, the distant mountains are blue, his costume is yellow, red and green, and the dog is white. The *Sacred Rose* fool still carries a travel pouch and a flower and is pursued by a white dog, but he runs directly toward the viewer through a wooded space.

The *Connolly* Fool (Plate 22.3) shows a rose clad figure with a white dog beneath a turquoise sky on green grass in front of a blue ocean on a violet path. Though done in pastels, the style is characteristic of the *Rider-Waite* deck with well delineated shapes, bright, clear colors and black outlining. Rather than stepping off a cliff, the Fool appears confused about his path, an interpretation which remains compatible with, though different from, the *Rider-Waite* version.

The *Gill* Fool (Plate 22.2) adheres to the *Rider-Waite* prototype insofar as the figure is stepping off a cliff and is accompanied by a dog; the yellow sky is still predominant and the dog is still white. The *Gill* figure, however, is barefooted, holds a wand and globe and the colors are more pastel. The black outlining characteristic of the *Rider-Waite* deck is gone, but the figures are still clearly delineated and contrast strongly with the ground. Similarly, the *Rider-Waite* Star card (Plate 17.1) shows a bright blue starlit sky with a female figure pouring one jug of water into a pool and another onto the land beside it. In the *Gill* version (Fig. 6), a woman kneels beneath a darkened night sky and observes her reflection in a pool of water by the light of a bright star. There is no mistaking this card, even though

the traditional associations of balance and elucidation have been augmented by those of reflection and representation and the symbolic associations of darkness are outweighed by naturalism.

Gill's *Servants of the Light Tarot* Fool (Plate 22.4) is the most innovative in the deck: a female figure carries a travel pouch on a stick over one shoulder, a flower in her left hand, and is accompanied by a white dog through a sunlit mountain space. The most unusual variations in this card are the apparent feminizing of the Fool and her stepping, not off a cliff, but through a kind of door frame from nighttime into daytime. More typical of the similarity between the cards of this and the *Rider-Waite* deck is the Hermit. As in the *Gill* Star, the bright blue sky becomes that of a dark night. Here the background enhances the solitariness of the figure and lends his lamp descriptive, as well as symbolic, sense.

Other annotative type one examples illustrated here include: the Sun from Karen Marie Sweikhardt's *Tarot of a Moon Garden* (1993) (Plate 19.2), which shows the *Rider-Waite* orange, yellow, and gray-blue color scheme and figures adapted to a pastel fantasy land; and Lloyd Morgan and artist Bill Greer's *Morgan-Greer Tarot* (1979) (Plate 16.2), a deck characterized by its heavier, more opaque colors, and lack of borders. The *Morgan-Greer* Tower, unlike that in the *Rider-Waite* card, is not merely struck by lightning, but is assaulted by fire, wind, and water. Such variations are consistent with annotative developments of Tarot.

Annotative Type Two

Annotative type two decks differ from type one in that their stylistic uniqueness involves more dramatic variations in color, line, shape, and the treatment of light and dark. Examples of such decks include Walter Wegmüller's *New Age Tarot* (1982), Birgit Boline Erfurt's *Karma Tarot* (1983), Norbert Lösche's *Cosmic Tarot* (1988), Ellen Cannon Reed and Martin Cannon's *Witches Tarot* (1989), artist Joyce Eakins and Pamela Eakins' *Tarot of the Spirit* (1992), and Michael Goepferd's *Tarot of Light and Shadow* (1997). This category also includes decks in the style of a particular western art movement, as in Melanie Gendron's *Gendron Tarot* (1997) (Plate 14.2, Fig. 10), discussed previously in relation to Surrealist fantasy and feminism, and David Mario Palladini's *Aquarian Tarot* (1970) and Antonella Castelli's *Tarot Art Nouveau* (2000), both of which show deliberate affinities with Art Nouveau.

Wegmüller and Goepferd worked specifically and emphatically with shape in their re-envisioning of Tarot. Although most of the cards in Wegmüller's *New Age Tarot* remain easily recognizable, he has altered them significantly, primarily by distortion and stylization. The effect is a unique and aesthetically cohesive deck that is somewhat decorative and occasionally comic in its effects. A few cards incorporate modern elements with serious implications, as in Judgement (Plate 20.2) where the fall of skyscrapers suggests that the collapse of corporate power will bring a rebirth of humanity.

Goepferd made the *Tarot of Light and Shadow* cards an oversized 10.8 × 14 cm and dramatically revised the images by both altering the shapes and reducing the color scheme to black and white. The Hanged Man (Plate 12.3) is indicative of the dramatic potential of this graphic approach. This card also shows alterations to the *Rider-Waite* card motifs, including the addition of a sun, moon, and an ankh

shaped noose, none of which in any way compromises recognition of the card as the Hanged Man.

The *Karma* and *Witches* Tarot also show adaptations of both shape and color. Erfurt rendered the *Karma Tarot* in a loose, painterly, caricatured style that decreases the level of naturalism in most cards, and adds numerous, but often not easily recognizable, references to other cultures and symbolic systems to relatively conventional images. The Sun (Plate 19.3), however, is augmented with zodiac signs and children playing in a sandbox substitute for the conventional child riding a horse. The banner which appears in the *Rider-Waite* version here becomes a flag. Reed and Cannon, by contrast, emphasize the appearance of naturalism in their *Witches Tarot* through shape, color, nudity, and such effects as the wind blowing against the back of the Seeker (Plate 9.2). This latter addition also emphasizes the symbolic implications of transition and dynamism associated with the conventional profile view.

The *Cosmic Tarot* and *Tarot of the Spirit* also lend particular emphasis to the symbolic potential of shape and color, but both decks can be interpreted easily without reference to esoteric codes. Lösche explains that he wanted to “make the old knowledge accessible and understandable to everyone by using as few secret symbols as possible.”¹² He therefore exploits, in the most obvious terms, the dramatic effects of gold and black, light as a metaphor for enlightenment, and the symbolic potential of the fragment in his *Cosmic Tarot* Justice (Plate 11.3). Similarly, Joyce Eakin’s *Tarot of the Spirit* Magician (Plate 1.2) shows the symbolic implications of light and dark, as the darker areas refer to the world of matter and the lighter areas to the world of the spirit. Romantic theory has long associated color and painterliness with sensation, emotion, and memory, and Eakin’s extremely painterly style may encourage the reading of Tarot with these faculties.

Palladini’s *Aquarian Tarot* and Castelli’s *Tarot Art Nouveau* are done in modernized Art Nouveau styles. As in Palladini’s Lovers card (Plate 6.2), this linear approach to design adds a strong sense of organic rhythm to the individual cards and deck which in no way confuses their identification. Castelli’s substitution of the traditionally skeletal Death with a beautiful woman holding a mask and wearing a dress covered with skulls (Plate 13.2) is likewise a unique but easily recognized treatment of the card according to the “vanitas” theme widespread in Symbolist art.

Annotative Type Three

Annotative type three decks are characterized by the use of alternative media. Examples include Nancy Tolferd’s *Love Tarot* (1995) (Plate 18.2), which consists of 22 major arcana cards collaged from photographs, and Tim Thompson’s *Vision Tarot* (1995) (Plate 8.3) created with photographs of people posed in imitation of conventional Tarot figures.

Texture is the visual element least explored by Tarot artists, but those decks that make the most of it tend to be of alternative media, as in Monte Farber and artist Amy Zerner’s *Zerner Farber Tarot* (1997) and Yvonne G. Jensen’s *Tapestry Tarot* (1995). Zerner’s deck is collaged from antique and modern fabrics, lace, and ribbons, with some figures shown in period or ethnic costumes (Fig. 15). Jensen, who

intended her deck to be a celebration of the Egyptian goddess Hathor, used oils, textiles, and a wide variety of objects to create images which were then photographed. Jensen relabeled some of the cards, added a card twenty-two representing the Earth, and moved the Universe to position twenty-three, but her primary alteration to the deck derives from her materials which do sometimes obscure the identity of the cards. Most, however, such as the Emperor, can be recognized (Plate 4.2). A few annotative type three decks, such as James Wanless and artist Ken Knutson's *Voyager Tarot* (1985) (Plate 7.4, Fig. 49) and Ed Buryn's *William Blake Tarot* (1995) (Plate 4.4), also drastically alter the structure of Tarot, such that they fit into both the annotative type three and discursive type three categories.¹³

Discursive Tarot Decks

Discursive decks contain more elaborate and complex developments of Tarot imagery which, as in the annotative type, may take the form of stylistic and symbolic additions and alterations, but they also tend to show specific literary or other cultural influences. Discursive type one and two decks have:

1. conventional card labels often paired with labels referencing some specific literary or other cultural tradition, or primary labels that diverge significantly from those of the *Rider-Waite* deck;
2. unique major arcana cards which do not necessarily conform to the *Rider-Waite* aesthetic standard and often diverge significantly from that proto-type in general appearance; and
3. unique suit cards which do not necessarily conform to the *Rider-Waite* aesthetic standard and diverge significantly from that proto-type in general appearance.

Discursive type three decks remain identifiable as Tarot only because they maintain the conventional division into major and minor arcana; visually they are barely recognizable as Tarot.

Discursive Type One

Discursive type one decks are characterized by the integration of a single identifiable symbolic system through additions, substitutions, or other alterations to the conventional cards. The addition of zodiac and other astrological symbols, numbers, or Hebrew letters is not sufficient, in most cases, to place a deck in the discursive rather than the annotative category. The discursive type includes decks altered to evoke a particular culture, mythology, literature, or author's or artist's work.

Discursive type one decks designed with relatively simple additions from a complex symbolic system include herbalist Michael Tierra and artist Candice Cantin's *Herbal Tarot* (1988), in which conventional labels are paired with the names of the plants added to fairly conventional Tarot images. The *Herbal Devil* (Plate 15.2), revised as the satyr Pan, is shown with the less recognizable, at least for non-

herbalists, lobelia plant. In this, as in most cards from this deck, the plant is an additive element placed near the figure. The association of plants with particular cards is explained in the deck's guidebook.

Discursive type one decks which demonstrate relatively simple substitutions, rather than additions, include Terry Donaldson and artist Peter Pracowniq's *Dragon Tarot* (1995) in which dragons substitute for the conventional human figures. None of the card dragons are identified as belonging to specific myths, although the guidebook does contain several brief chapters on mythical dragons in various cultures. The Wheel of Fortune (Plate 10.3) presents one of the more interesting adaptations of this card in that it marks both temporal and geographical influences: the whirling wheel has astrological symbols on its spokes indicating the passage of the months and a second compass-like wheel on the ground shows the directions. The intertwined dragons riding the temporal wheel suggest the uroboros.

Rosemary Ellen Guiley and artist Robert Michael Place's *Alchemical Tarot* (1995) shows, not the simple addition of elements or the simple substitution of figures, but rather the alteration of the Tarot imagery to more fully integrate another symbolic system. For example, The Wheel of Fortune (Plate 10.2) clearly shows the uroboros and the guidebook explains that this image indicates the alchemical principle that matter can be transformed over and over again from gas to solid and back again.¹⁴ The alchemical basis of this deck, discussed in Chapter One, also led to the presentation of the Devil in the form of a double-headed hermaphroditic figure standing on top of a red dragon (Fig. 7).

Among those decks adapted to show a culturally defined artistic style are Giorgio Tavaglione's *Tavaglione Tarot*, also called the *The Stairs of Gold* (1980), Luigi Scapini's *Medieval Scapini Tarot* (1985), Yury Shakov's *Russian Tarot of St. Petersburg* (1992), Maggie Kneen's *Old English Tarot* (1996), and Brian Williams' *POMO Tarot* (1994). Native Tarot decks, while less readily associated with a particular artistic style than these decks, also fall into this category because they integrate Native culture into Tarot.

Medievalism is one the most popular of the periodized cultural approaches to the revision of Tarot. For example, Tavaglione drew on late medieval prototypes for his *Tavaglione Tarot*, exploiting the period effect of gold backgrounds and elegant patterns and even reinstating the older version of the Lovers (Plate 6.3) as a man choosing between two women. Kneen used the fourteenth century British *Luttrell Psalter* as a source of information about artistic styles, fashion, furniture, and so on, for the representation of medieval Britain in her *Old English Tarot* (Plate 14.3).

Like the cards of these two decks, those of the *Medieval Scapini Tarot* are generally recognizable relative to the *Rider-Waite* examples. The *Scapini* fool (Fig. 25) follows conventional style and imagery: he is about to step off a cliff, carries a travel bundle over one shoulder, and is accompanied by a dog. Minor alterations are made to the dog, which is shown biting the Fool's thigh, and the flower is beneath his feet, rather than in his hand. The background color is gold, rather than yellow, and a monster appears to be waiting just below the cliff edge. The figure's feathered hair and tunic style, color scheme, and especially the gold background, are indicative of the artist's research into late medieval and Renaissance art. Scapini also helped to create a facsimile edition of the fifteenth century *Cary-Yale Vis-*

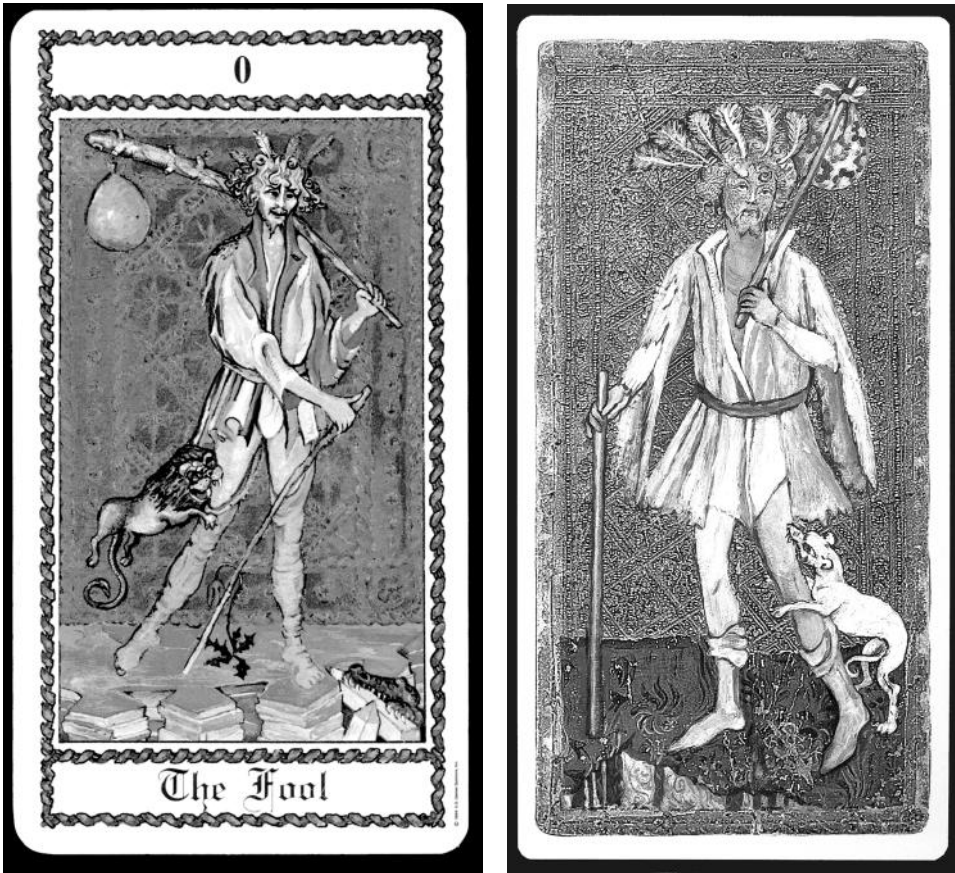


Figure 25. (Above left) Deck Type D1. Luigi Scapini. *Medieval Scapini Tarot Deck* [©1984]. Stamford, CT: U.S. Games Systems. 7.1 × 13.2 cm. Figure 26. (Above right) Luigi Scapini. One of nineteen facsimile cards created for the facsimile edition of the *Cary-Yale Visconti Tarocchi Deck*. Stamford, CT: U.S. Games Systems, 1984. 9.7 × 18.9 cm.

counti Tarocchi deck by recreating the nineteen missing cards, including the Fool (Fig. 26), using “printed proofs of the authentic cards for the background. By means of collage and overpainting, [he captured] the figures, costumes, symbols, heraldic devices and overall style ... on each card.”¹⁵ In spite of the artist’s use of prototypes older and more medieval than the *Rider-Waite* deck, the *Medieval Scapini Tarot* falls into the discursive type one category because its style and imagery recreate a period and cultural look; this typological system remains relevant due to the fact that the *Rider-Waite* deck retains its historical authenticity as Tarot in spite of Smith’s Symbolist adaptations to it.

Also popular are modernizations of the Tarot style and imagery. In the *Pomo Tarot* (Plate 11.2), for example, Williams modernized, or rather post-modernized, Americanized, and caricatured Tarot, making it more accessible to contemporary Americans through humor and familiarization. Fewer decks show the adaptation of Tarot to cultures outside the Euro-American mainstream. One of these is Shakov’s *Russian Tarot of St. Petersburg* (Plate 7.2), a deck that resulted from the

encouragement Stuart Kaplan offered after seeing the artist's decorative designs for lacquer boxes, jewelry, Easter eggs, and icons.¹⁶

Decks designed after a particular mythological or literary tradition are also cultural Tarot, even if the formal aspects of the style are modern and western. Examples include those based on Celtic and Arthurian mythology (discussed below), Juliet Sharman-Burke, Liz Greene and artist Tricia Newell's *Mythic Tarot* (1986) (Plate 18.3), and Kalervo Aaltonen and artist Taina Pailos's *Kalevala Tarot* (1996) (Plate 9.3), based on the Finnish epic the Kalevala, both of which were discussed in Chapter Two. Decks showing the integration of a particular writer or artist are also discursive type one. Examples include: Christopher John Abbey and artist Morgana Abbey's *Wonderland Tarot Deck* (1989) (Plate 19.4), Dolores Ashcroft-Nowicki and artist Paul Hardy's *Shakespearean Tarot* (1993) (Plate 12.4), and Terry Donaldson and artist Peter Pracownik's *Lord of the Rings Tarot Deck and Card Game* (1997) (Plate 10.4), all of which were discussed in Chapter Two.

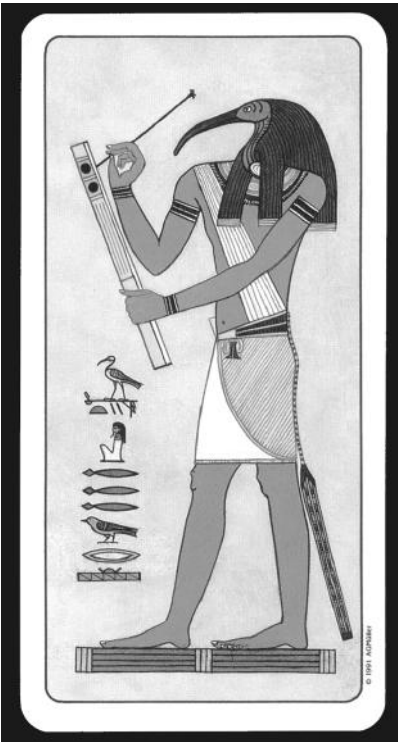
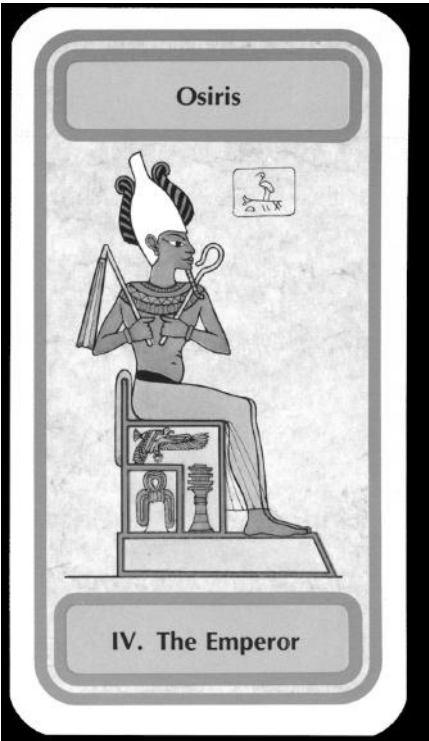
The Special Case of Egyptian Tarot

Tarot cards have been associated with Egypt ever since their "Egyptian" origins were discovered by Antoine Court de Gébelin (1728-1784). Court de Gébelin was a Protestant minister, a member of the Freemasons and the occult group Les Neuf Soeurs, and the founder of his own such group, the Societe Apollonienne. "De Gébelin" was an affectation adopted upon his return to France from Switzerland where his family had gone to escape religious persecution. In 1772, he proposed to write a multi-volumed work titled *Monde primitif* in which the golden age of a unified civilization long since vanished was to be reconstructed through etymology and the allegorical interpretation of myth.¹⁷ Volume VIII of this work, published in 1781, contains the first known essay on Tarot and it is here that Court de Gébelin explains how he recognized the Egyptian content of Tarot cards while watching others play the game: the eighteenth century fascination with Egypt and with hieroglyphic picture writing may well have had much to do with his revelation.

Court de Gébelin theorized that Tarot is a book containing the wisdom of ancient Egyptian priests in disguised form, so successfully disguised that it escaped destruction, and recognition, spreading from Egypt to Rome and from Rome throughout Europe, until he rediscovered it. He also associated Egyptian deities with the various cards and noted that the "Trumps" in the Tarot and the letters in the Hebrew alphabet both number 22.

Many later artists followed this precedent for redesigning Tarot. The central Egyptian myth represented is that of Osiris (Fig. 27), Isis (Fig. 28), Horus (Fig.

Opposite page: (top left) Figure 27. Deck Type D1. Tarot of Transition [©1983]. Turnhout, Belgium: Carta Mundi. 6.1 × 11.2 cm. (Top right) Figure 28. C.C. Zain. The Brotherhood of Light Egyptian Tarot Cards. Stamford, CT: U.S. Games Systems, 1964(?). 6.2 × 10.6 cm. (Bottom left) Figure 29. Deck Type D1. Josef Machynka. Ibis Tarot [©1991]. AGM AGMüller. 6.1 × 12 cm. Illustration reproduced by permission of AGM AGMüller, CH 8212 Neuhausen, Switzerland. ©AGM, Switzerland www.tarotworld.com. Further reproduction is prohibited. (Bottom right) Figure 30. Deck Type D1. Silvana Alasia (artist) and M.O. Wegener. Egyptian Tarot (I Tarocchi Egiziani) [©1996]. Lo Scarebeo. 6 × 11.5 cm.



47), and Seth. Osiris and Isis are brother and sister, man and wife. While Osiris is away, his brother Seth plots to take his throne and does so by murdering him, cutting his body into pieces, and nailing him into a coffin which he sets adrift on the Nile. Isis recovers the dead body and with it conceives a son, Horus, frequently symbolized in Egyptian art as an eye. With the help of Horus, Thoth (Fig. 29), and Anubis (Fig. 30), Isis also manages to put the pieces of Osiris's body back together again and performs the first embalming, thereby making him ruler of the dead. Thoth, symbolized by the ibis, is the god who invented and presides over writing and takes records at the psychostasis or the ritual weighing of the soul against the feather of Ma'at after death. Because of his association with Mercury in western esotericism, he is considered the "divine alchemist," and occasionally represented as such (Fig. 5). Anubis is the god of embalming who often presides over the psychostasis. Ma'at, the daughter of the old sun god, Ra, represents the principle of truth and order (Fig. 31). Less frequently represented in contemporary Tarot are Nut (Fig. 37), goddess of the sky, usually shown arching her body over her brother Geb, the earth god; and Ra, the old sun god, often shown as Horus' falcon headdress.

The earliest deck revised to incorporate Egyptian imagery throughout is one presented in designs in Edgar de Valcourt-Vermont's book *Practical Astrology* (1901), published under the name of Comte C. Saint-Germaine and issued, with some revisions, as the *Egyptian Tarot Deck* in 1980 (Fig. 32). Among the numerous decks based on Saint-Germaine's designs are the *Brotherhood of Light Egyptian Tarot Cards* by Elbert Benjamine, leader of the Brotherhood of Light, as part of his 22 volume series course on occultism (1915-34) and published under the name C.C. Zain¹⁸ (Fig. 28); the *Egipcios Kier Tarot* (1984) (Fig. 31); Josef Machynka's *Ibis Tarot* (1991) (Fig. 5), in which a figure of Thoth appears on the back of every card (Fig. 29);¹⁹ and M.O. Wegener and artist Silvana Alasia's *Egyptian Tarot [I Tarocchi Egiziani]* (1996) (Fig. 30). The debt to Saint-Germaine in these decks is obvious. For example, the Magician is shown in Saint-Germaine's Tarot, the *Brotherhood of Light Egyptian Tarot*, the *Egipcios Kier Tarot*, the *Ibis Tarot*, and the *Egyptian Tarot*, in profile, wearing Egyptian dress and holding a scepter before a simple altar with an ibis on the side. The scepter represents the suit of Wands, and the symbols of the other three suits: the Cup, Sword, and Pentacle, rest on the altar. All of these decks also show the Hebrew letter aleph on the card and some also include astrological symbols. The embellishments on Saint-Germaine's designs in the later decks consist of elaborations of dress and the addition of color and border symbols. Readings offered for the Magician card in the various pamphlets accompanying these decks suggest mastery of craft, willpower, dexterity, and creativity.

The Golden Dawn supported the association of Tarot with both mysticism and Egypt and later Tarot writers and artists sometimes revised both imagery and card identifications to reference Egyptian mythological characters. Among the most popular of the Egyptian decks associated with that organization is Crowley's *Book of Thoth*, a deck whose design differs drastically from that of the *Rider-Waite* deck, the cards being extremely dynamic and packed with symbols. Crowley's deck and guidebook reasserts the Egyptian origins of Tarot wisdom, as well as various correspondences to the Hebrew alphabet and Jewish Kabbala, but relatively few Egyptian references are obvious to the uninitiated. The Magician (Fig. 33), produced in several versions, is one of the cards explained with reference to Egypt-



Top left: Figure 31. Deck Type D1. *Egipcios Kier Tarot*. 1970s; Stamford, CT: U.S. Games Systems, 1984. 6.8 × 12.9 cm. Top right: Figure 32. Deck Type D1. *Egyptian Tarot Deck* [deck ©1978 based on illustrations from Comte de Saint-Germain's *Practical Astrology*. 1901]. Stamford, CT: U.S. Games Systems. 6.1 × 11 cm. Bottom right: Figure 33. Deck Type A2. Aleister Crowley and Frieda Harris (artist). *The Book of Thoth*. 1944; New York: U.S. Games Systems, 1978. 9.5 × 14 cm.

ian culture and mythology. Crowley suggests that the suits controlled by the Magician represent much more than social classes: the Wands symbolize creation, Cups preservation, Swords destruction, and Coins redemption. The Magician himself is associated with the Juggler, the “creative and dualistic” character of the Hebrew letter Beth (rather than aleph), the male creative power of Osiris,²⁰ Mercury and



action in all forms and phases. He is the fluidic basis of all transmission of activity; and, on the dynamic theory of the Universe, he is himself the substance thereof...

Logically also, being the Word, he is the law of reason or of necessity or chance, which is the secret meaning of the Word, which is the essence of the Word, and the condition of its utterance. This being so, and especially because he is duality, he represents both truth and falsehood, wisdom and folly. Being the unexpected, he unsettles any established idea, and therefore appears tricky. He has no conscience, being creative. If he cannot attain his ends by fair means, he does it by foul. The legends of the youthful Mercury are therefore legends of cunning. He cannot be understood, because he is the Unconscious Will.²¹

Although Egyptian Tarot decks have prototypes other than the *Rider-Waite* deck, the manner in which Egyptian imagery and associations are integrated into them can be identified in much the same way as other cultural decks: by the revision of one or a few major arcana cards, as in James Wanless and artist Ken Knutson's *Voyager Tarot* (1985) Chariot (Plate 7.4), which shows an Egyptian relief of a charioteer, along with a falcon, a moon vehicle, a surfer, a balloon, and the head of a Greek statue; by the complete revision of the deck, as occurs in the discursive type one decks already considered; or by the revision of one of the suits, as in some discursive type two decks considered later, to show Egypt as contributing to a pluralistic contemporary world culture or mythology.

Clive Barrett's *Ancient Egyptian Tarot* (1994) is another example of a discursive type one deck which, as he explains, is intended to demonstrate the archetypal nature of Tarot by showing how each card may be articulated according to specific aspects of Egyptian culture and myth. In the guidebook, Barrett includes a variety of charts showing co-relations between Egyptian and Arthurian mythological traditions. The card figures are in Egyptian dress surrounded by Egyptian-style furniture, architecture, and other symbolic elements. In spite of the unfamiliar look of the deck in this cultural refitting, all the cards remain identifiable with easily recognized Tarot references and almost all traditional labels.

All of the cards in this deck symbolically evoke the power of writing in that all have a border of hieroglyphic symbols which Barrett tells us are taken from *The Egyptian Book of the Dead*,²² a contemporary name given to a vast collection of ancient Egyptian writings associated with funerary contexts. Writing is further emphasized by the revision of the Magician card as Thoth (Fig. 34), whom Barrett represents, as he is in ancient Egyptian art, wearing an ibis headdress and carrying symbols of upper and lower Egypt, the lotus and papyrus.

Discursive Type Two (Multi-Cultural Tarot)

Discursive type two decks are characterized by the integration of more than one identifiable symbolic system through additions, substitutions, or other alterations to the conventional cards. Often these decks are redesigned so that an "archetypal" and more or less conventional major arcana suggests world unity or universality and the minor arcana is designed to emphasize cultural multiplicity.

The *Barbara Walker Tarot* (1985) major arcana is stylistically annotative type one, but the minor arcana shows mythological beings from a wide variety of cul-

tural sources (Chart 6). Particular myths and cultures are not limited to single suits. Walker's treatment of the minor arcana cards is unique also for her adept enhancement of their symbolic meanings by manipulating proportion and scale. For example, the Six of Cups (Fig. 35) emphasizes a child's point of view in that it shows a very tiny and naked child sitting cross-legged on the floor looking up at a monumental mother figure. Similarly, the Four of Pentacles shows a very tiny figure with a heavy load approaching the distant entrance of a huge, solidly-walled feudal castle: obviously the peasant is small in importance relative to his lord. A similar use of scale dramatically indicates the power hierarchy in the King, Queen, and Prince of Pentacles. A tiny human figure scales the giant stone head of the King "Baal." Tiny human figures dance around a fire in front of the Queen (Fig. 4), a very large Venus of Willendorf-type sculpture on top of a house half her height. The Prince, Merlin (Fig. 36), confronts a giant red monster at his window.

Walker's deck is also unusual for her representations of humans entangled with animals and of half-human, half-beast beings: the Queen of Wands, Hel, is shown from head to mid-calf with a serpent wrapped around her lower legs; the Prince of Wands, Dagon, has an animal head, a human torso and arms, and a fish tail instead of legs; the Princess, "Atargatis," is also a composite being with eyes for nipples a gigantic, toothed vaginal "mouth," and a fish tail instead of legs.

Hermann Haindl's *Haindl Tarot* (1990), Julie Cuccia-Watts' *Ancestral Path Tarot* (1995) and Dr. Emil Kazanlar's *Kazanlar Tarot* (1996) are three examples of decks in which the suits consistently reference specific cultures, developing unique repetitions in the articulation of correspondences in parallel cards. Haindl's major arcana cards have more or less conventional labels and recognizable, though highly artistic, images conceived in open, incomplete shapes that are both the antithesis of those of the classical complete and fully contained *Rider-Waite Tarot* and the dramatic fulfillment of the Romantic preference for leaving formal and interpretative closure to the viewer's imagination. The Magician (Plate 1.4), for example, exists in a visionary space filled with semi-transparent and metamorphosing shapes. He, as usual, is the figure who is in control of the four suit elements, the four estates, and also a variety of other letters and symbols. Rachel Pollack, who wrote the guidebook for this deck, points out that this card includes the Hebrew letter Beth, meaning house, and intended here to symbolize culture and civilization. The rune in the upper right corner is Peoh, meaning cattle and



Figure 34. Deck Type D1. Clive Barrett. *The Ancient Egyptian Tarot*. London: Aquarian Press, 1994. 8 × 12 cm.

Chart 6. Barbara Walker's *Barbara Walker Tarot* (1985) Court Cards

	<i>Pentacles</i>	<i>Cups</i>	<i>Wands</i>	<i>Swords</i>
King:	Baal (Ancient Middle East)	Dewi (or Bran) (Celtic)	Valraven (Danish)	Yama (Indian)
Queen:	Erda (Teutonic)	Virginal (Europe Medieval)	Hel (Preclassical)	Kali (Indian)
Prince:	Merlin (Arthurian/Celtic)	Galahad (Arthurian/Celtic)	Dagon (Preclassical)	Tyr (Norse)
Princess:	Nemue (Arthurian/Celtic)	Elaine (Arthurian/Celtic)	Atargatis (Preclassical)	Skuld (Norse)

symbolizing property and wealth, as well as, according to Pollack, “cosmic fire, the male principle of creative force.”²³

Haindl developed the card imagery from the astrological association of the Magician with Mercury and writing, and thus also the Egyptian god Thoth and Hermes Trismegistus, but he wanted it to evoke appropriate associations without relying exclusively on culturally specific symbols. For example, as Pollack explains, the multiple compositional axes created by the arrangement of images and the alternating light and dark visually convey an “occult” understanding of the universe

as built on polarities. These include light and dark, conscious awareness and unconscious energy, intellect and instinct, action and stillness, the positive and negative poles of electromagnetism, and of course, male and female. The occult description is actually more complex, for it recognizes as well the trinity of body, mind, and spirit, as well as the fact that forms of matter, such as stars and one-celled organisms, lack sexual polarity. More important, the poles are ideal abstractions. In reality they never exist separately, but join together, with one side more dominant than the other. The day is never entirely light, and the night is never entirely dark.²⁴

The strange dark crown on the Magician's head shows at once the importance of the intellect, the potential for thoughts to become dark and distorted, and, as the crystal emanating from his right eye suggests, the potential for pure and enlightened perception.²⁵ The meanings of the card also include magic as transformative power, creativity, and focused will. As in Barrett's guidebook, the Magician is associated not only with Thoth, but with Merlin; hence the possibility that power may be lost when it is used for personal ends as happened to Merlin in his association with Nimue.²⁶

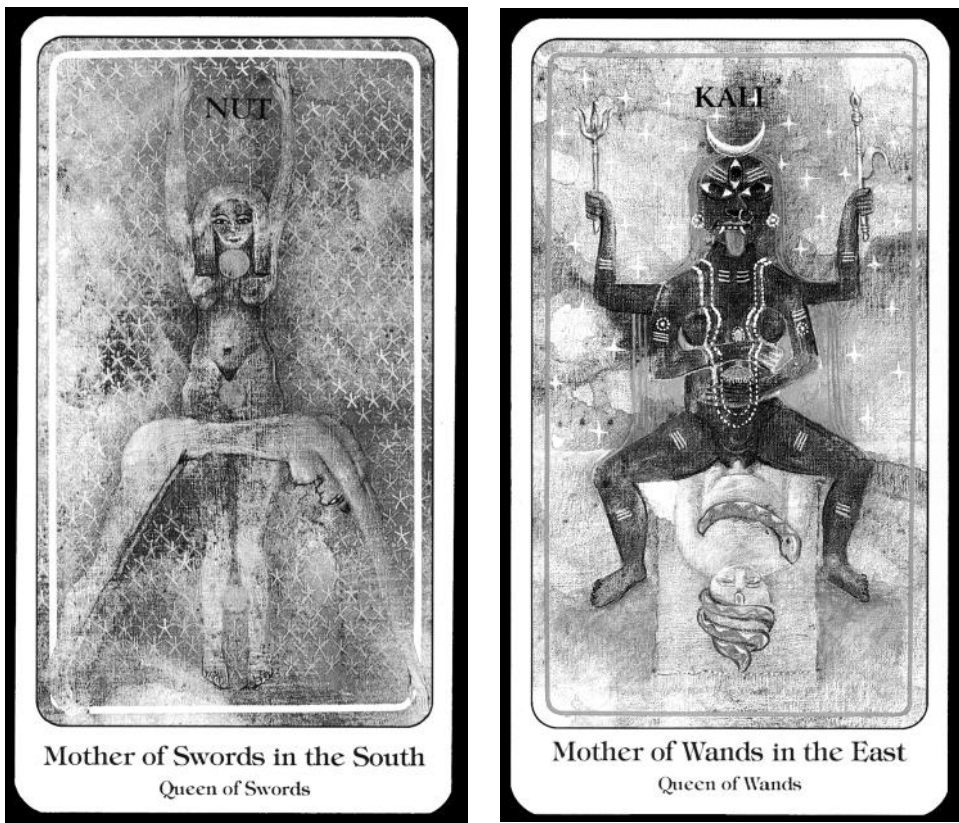
Both major and minor arcana incorporate a wide variety of symbols, including Hebrew letters, runes, *I Ching* hexagrams, and astrological signs. Swords represent Egypt (Fig. 37) and Wands represent India (Fig. 38). Cups represent Europe (Fig. 9), but only the Son card shows an Arthurian character, Parisval



Figures 35 and 36. Deck Type D2. Barbara Walker. *Barbara Walker Tarot*. Stamford, CT: U.S. Games Systems. 6.1 x 10 cm. Illustration used by permission of U.S. Games Systems. ©1985. Further reproduction is prohibited.

[sic]. The suit of Stones is dedicated to America: the Stones Mother card was inspired by the Hopi Spider woman (Fig. 39), the Father card by the Lakota Great Spirit or Wakan Tank, the Daughter card by the Lakota White Buffalo Woman, and the Son card by Chief Seattle of the Northwest Coast (Chart 7). Extra labels on the court cards, as well as the imagery, serve to emphasize the artist's multi-cultural intentions as well as the correspondences between different mythologies. Ra is the air counterpart of the fire Brahma, and Osiris is shown as the counterpart of Parsival [sic], who, in effect, also came back from the dead following his quest for the grail. The Queens are adapted to show a significant female goddess from each of four different cultures (Figs. 9, 37–39).

The *Ancestral Path* Tarot deck synthesizes Cuccia-Watts' beliefs; its multi-cultural references are meant to convey a sense of the human experience of both past and present. This deck incorporates multi-cultural references into the minor arcana (Chart 8) and has a fairly conventional major arcana with the exceptions of an entirely unique Fool (Fig. 16) and the Magician (Plate 1.3), who becomes a shaman surrounded by cave paintings and holds a Paleolithic object as a kind of scepter over the four suit symbols. There is no hint of literate culture here, no hieroglyphics or other inscriptions. Tracy Hoover, author of the deck guidebook, claims that the leopard skin was "worn by ancient Egyptian priests"²⁷ and that the figure is "the archetypal showman and trickster, like many gods of magic. He is



Top left to right: Figures 37 and 38. Bottom right: Figure 39. Deck Type D2. Hermann Haindl. *The Haindl Tarot* [©1990]. Stamford, CT: U.S. Games Systems. 7 × 12.7 cm. Illustration reproduced by permission of the artist, Hermann Haindl. Further reproduction prohibited.

Native American Coyote, African Anansi/Spider, Greek Hermes, Roman Mercury, Nordic Loki, Egyptian Thoth.”²⁸ The shaman predates all of these specific cultural manifestations: the shaman, Cuccia-Watts reminds us, is the archetypal master of them all.

Watts chose Staves (Fig. 40), rather than Swords, to represent New Kingdom Egypt at the time of Ramses II (1304–1247 BC) and the “Egyptian Book of the Dead.” The frequent appearance of sprouting vegetation in the card designs is, according to Hoover, meant to assert the expansionist policies of that dynasty.²⁹ The numbered cards are similar to Barrett’s in that

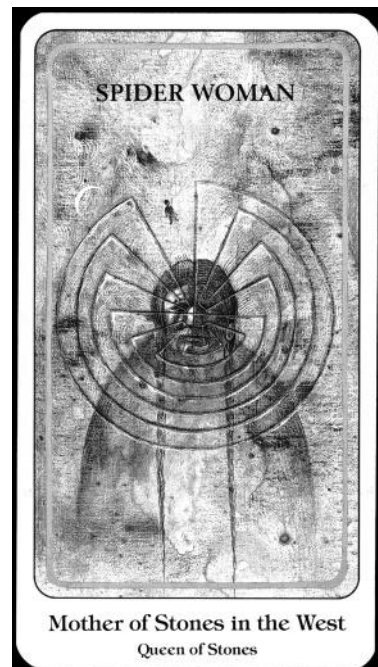


Chart 7. Hermann Haindl's *Haindl Tarot* (1990) Court Cards

	<i>Stones</i> (America)	<i>Cups</i> (Europe)	<i>Wands</i> (India)	<i>Swords</i> (Egypt)
Father:	Old Man	Odin	Brahma	Ra
Mother:	Spider Woman	Venus of Willendorf	Kali	Nut
Son:	Chief Seattle	Parsival	Krishna	Osiris
Daughter:	White Buffalo Woman	Brigid of Ireland	Radha	Isis

Chart 8. Julie Cuccia-Watts' *The Ancestral Path Tarot* (1995) Court Cards

	<i>Sacred Circles</i> (America)	<i>Cups</i> (Europe)	<i>Staves</i> (Egypt)	<i>Swords</i> (Japan)
King:	Grandfather Thunder	Arthur	Osiris	Creator Deity Izanagi
Queen:	Grandmother Moon	Gwenhwyfar	Isis	Creator Deity Izanami
Prince:	Father Sun	Lancelot	Horus	Moon God Tsuki Yomi
Princess:	Mother Earth	Morgana	Nephthys	Sun Goddess Ama Terasu

they are illustrations of circumstances, events, and moods. The Ace shows an ankh, a symbol of life, in front of the sphinx; the Six shows a procession celebrating the victories of Ramses II, while the Ten simply shows a Nubian mother leaving a papyrus field with her children.

Swords (Fig. 41) “portray the feudal Japanese Samurai cult and mytho-religious tenets of Shintoism ... The land of the rising sun is the land of Ama Terasu, Shinto sun goddess and ancestor of the Japanese imperial family.”³⁰ The suit of Cups, more fully than Haindl’s deck, shows Britain’s Arthurian and Grail legend. The court cards are Arthur (Fig. 42), Guinevere, Lancelot and Morgana, and the ten numbered cards show various events from Arthurian legend.

The suit of Sacred Circles parallels Haindl’s suit of Stones referencing Native America; in this case, the creation story of the Native American Menominee, a “Winnebago Holy Song (Medicine Song)” about a man who went on a vision quest and returned with many holy words and a song that became the beginning of a



Top, left to right: Figures 40 and 41. Bottom, left to right: Figures 42 and 43. Deck Type D2. Julie Cuccia-Watts. The Ancestral Path Tarot Deck. Stamford, CT: U.S. Game Systems. 8 × 10.5 cm. Illustration used by permission of U.S. Games Systems. ©1995. Further reproduction is prohibited.

medicine ceremony. The King is Grandfather Thunder (Fig. 43), the Queen is Grandmother Moon, the Prince is Father Sun, and the Princess is Mother Earth. The ten numbered cards show various Menominee rituals and religious practices such as pipe smoking, the guarding of lodges with shields, consultation with a

medicine woman, and the like. Hoover explains that Circles differ from the traditional Pentacle suit in that they are not associated with money, but with drums, shields, lodges, and general prosperity.

The *Kazanlar* Tarot shows the integration of different cultures, astrology, and Kabbala through artistic style and iconography. All of the cards are labeled in four different languages but those labels are, for the most part, conventional, as are the images (Plate 17.3). The only major arcana card not recognizable relative to conventional images is the Hierophant, which becomes the Prophet Muhammad rising to heaven on a human-headed horse. As in the *Haindl* and *Ancestral Path* decks, each suit is associated with a particular culture (Chart 9). The numbered cards are illustrated and some effort has been made to adapt the artistic style of the suits to that of its culture.

Coins are related to Persian history, fables and the Arabian Nights, and are illustrated in the style of miniatures of the Kadjar and Safavid dynasties. The King of Coins is Shah Fath Ali of the Persian Kadjar dynasty and the Queen is his favorite wife. The Knight is a Sufi. Aladdin appears as the Page and again with the genie on the Six of Coins (Fig. 44). The Ace is the Persian poet, mathematician, and astrologer Omar Khayyam.

Cups are related to the history and legends of Hungary. The King of Cups is Stephen I who founded the Christian monarchy in Hungary; the Queen is Emesche, the legendary queen of the Huns; the Knight is Prince Chaba, the son of Hungarian king Attila; and the Page is Toldi, a man of legendary strength who later became a Knight. The Ace is Princess Chardash symbolizing the female principle. The seven of cups shows St. Margaret of Hungary, a princess who became a nun (Fig. 45).

Wands are related to the Indian dynasty of Moguls. The King is Shah Jahan, the Mogul emperor who built the Taj Mahal and the Queen is his favorite wife. The Knight and Page show unidentified princes. The Ace shows the masculine god Shiva (Fig. 46).

Swords, as in the *Haindl* deck, are related to Egyptian history and the myth of Osiris: Osiris is King, Isis is his Queen, Horus is the Knight (Fig. 47), and Seth is the Page. The numbered cards are also related to Egyptian history and the myth of Osiris, many to specific deities and people. The Two is Khonsu, the two-headed moon god, the Four shows four priestesses praying to Hathor, the Five shows Cleopatra getting ready to commit suicide, and so forth. Thoth appears on card Nine as the recorder of the psychostasis and on the Ace. Probably because of his role in the psychostasis, *Kazanlar* associates him with “the decision between good and evil.”³¹ Like Hoover, he also associates Thoth with other cultural deities, claiming: “He appears in Hebrew mythology as the archangel Raphael, in Greek mythology as Hermes and as the Roman Mercury.”³²

Discursive Type Three

Discursive type three decks are distinguished by their tendency to deviate from the conventional structure, labels, and images such that they may be barely recognizable as Tarot; indeed, some decks earn this identification only by the division of the cards into a major and minor arcana.

Chart 9. Dr. Emil Kazanlar's *Kazanlar* Tarot (1996) Court Cards

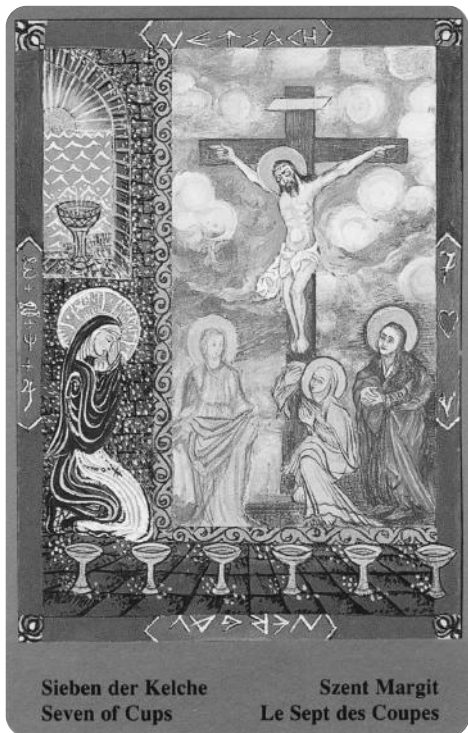
	<i>Coins</i> (<i>Persia</i>)	<i>Cups</i> (<i>Hungary</i>)	<i>Wands</i> (<i>India</i>)	<i>Swords</i> (<i>Egypt</i>)
King:	Shah Fath Ali	Stephen I	Shah Jahan	Osiris
Queen:	Shah's favourite wife	Emesche	Shah's favourite wife	Isis
Knight:	A Sufi	Prince Chaba	A Prince	Horus
Page:	Aladdin of the Magic Lamp	Toldi	A Prince	Seth

Rosemary Ellen Guiley and artist Robert Michael Place's *Angels Tarot* (1995), in which angels substitute for the traditional Tarot characters, is an example of a discursive type three deck. Unlike the discursive type one *Dragon Tarot* (Plate 10.3) in which most cards remain identifiable in spite of the radical appearance of dragons substituting for people, the *Angel* cards, with the exception of the Tower (Plate 16.3), are largely unrecognizable as Tarot.

Likewise, the results of artist Ma Deva Padma's articulation of Zen principles and aesthetics in the *Osho Zen Tarot* (1994) are frequently not recognizable as Tarot, though some major arcana cards do show recognizable dramatizations of the conventional concept. For example, the Hermit becomes Aloneness, a small figure in the right corner dwarfed by the blank open space of the rest of the card; Justice becomes Breakthrough, with a figure smashing through matter; and the World becomes Completion, in which a hand holds the last piece in a puzzle (Plate 21.4). Many of the cards, however, have been so altered that they no longer bear any visual resemblance to those of the conventional deck; that is not to say that the associations or images are wrong, only that they are not immediately obvious. The Magician, for example, is revised as Existence and shows a long haired figure sitting on a leaf, presumably a lotus, against a night sky background; the Hierophant is revised as No-Thingness, a completely black card; and, while the court cards have traditional labels, the suits are re-envisioned as Rainbows, Water, Clouds, and Fire. Most decks which align Tarot with a single cultural tradition are discursive type one; but in this case, the difference in style and the philosophical principles informing it led to more radical deviations from the conventional deck structure and imagery.

Multicultural Tarot decks are often discursive type two, particularly if the

Opposite page: (top, left to right) Figures 44 and 45; (bottom, left to right) Figures 46 and 47. Deck Type D2. Dr. Emil Kazanlar. Kazanlar Tarot [©1996]. AGM Agmüller. 7 × 11 cm. Illustration reproduced by permission of AGM Agmüller, CH 8212 Neuhausen, Switzerland. ©AGM, Switzerland www.tarotworld.com Further reproduction prohibited.



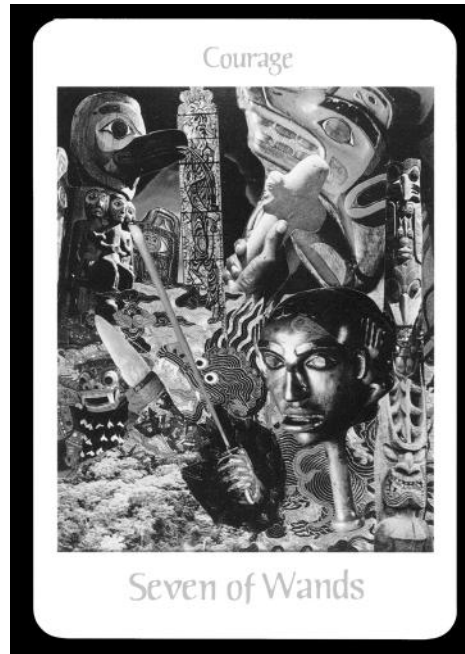
different cultures are readily identifiable. In discursive type three decks, multicultural references often cease to be consistently identifiable as such and may be part of more extensive alterations to the Tarot structure. For example, the major arcana cards of John Astrop and Caroline Smith's *Elemental Tarot* (1988) are intended to be archetypal, but they are so schematically rendered they are barely recognizable. Astrop and Smith represent deities and mythologies from throughout the world on the minor arcana cards, revising the suits to correspond with the elements. They also annotated the margins of all cards with astrological, numerical, Egyptian, elemental, and deity symbols. The Three of Wands, for example, becomes the Three of Fire and celebrates Shamash, the Mesopotamian Sun god (Fig. 48).

David and artist Jyoti McKie's *Healing Earth Tarot* (1994) (Plate 6.4) deviates significantly from the traditional structure and its imagery references an extraordinarily broad range of intermingled sources ranging, the artist says, from ancient European and Britain, to Australia, North and South America, China, and even further to the "Mythic," "Merman," "Fairy," and "Woodland" worlds. This deck has 106 cards and six suits: Shields for earth, Crystals for air, Pipes for wood, Rainbows for water, Wands for fire, and Feathers for ether. The court cards relabeled as Grandfather, Grandmother, Man, and Woman.

Kris Waldherr's *Goddess Tarot* (1998), discussed in Chapter One, is a multicultural deck in which the major arcana cards show goddesses from different cultures (Plate 13.3, Fig. 11) and the suits refer to different goddess traditions: Pentacles, Cups, Swords, and Staves are Hindu, Roman, Egyptian, and Norse, respectively. Waldherr is interested in the archetypal great goddess as a unifying principle in the mythologies and religions of different cultures and the adaptations she makes to convey this idea are so extensive that most cards are no longer recognizable as Tarot. Similarly, Vicki Noble and Karen Vogel's *Motherpeace Round Tarot* (1981) (Plate 15.4), Carol Bridges' *Medicine Woman Tarot* (1987; 1991) (Plate 18.4, Fig. 14), and Rachel Pollack's *Shining Woman Tarot* (1992) (Plate 21.2, Fig. 13) fall into the discursive type three category because of their unconventional imagery.

In some decks, the artist deviates from the Tarot structure and imagery because of a personal, rather than a specifically cultural, approach and artistic style. James Wanless and artist Ken Knutson, for example, collaged their *Voyager Tarot* (1985) (Plate 7.4, Fig. 49) images from astrology, alchemy, I Ching, Geomancy, Shamanism, Crystals, Aura, Chiromony, Kabbalah, Runes, Numerology, Time, Psychometry, and Mythology and, in the process, achieved a more dispersed or all-over effect that radically alters the conventional images. This deck is therefore not only annotative type three for its use of collaged pictures taken from other sources, but also discursive type three.

Most of the *Voyager's* collaged pictorial elements do show culturally specific western and non-western images, including some that are Native North American. For example, baskets appear on a number of cards and the Woman of Wands includes what appears to be a Pueblo tableta. The Seven of Wands (Fig. 49) displays Northwest Coast Indian totem poles and masks; a second label, Courage, indicates that the card is supposed to be about facing one's fears and being a warrior. The guidebook proposes an interpretation of stained glass, totem poles, and masks as representations of the querent-reader's fears, but also, like the other



Top left: Figure 48. Deck Type D3. John Astrop and Caroline Smith. *The Elemental Tarot* [©1988]. New York: St. Martin's Press, 1999. 8.8 × 13 cm. *Top right:* Figure 49. Deck Type A3/D3. Ken Knutson (artist) and James Wanless (Ph.D). *Voyager Tarot* [©1985]. Carmel, CA: Merrill-West Publishing. 9.6 × 14 cm. Illustration reproduced by permission of the author, James Wanless. Further reproduction prohibited.

"wands" of light, sword, axe, and knife, his strength and courage to see through these fears and deal with them.³³

Ed Buryn's *William Blake Tarot* (1995) (Plate 4.4) is annotative type three because it is collaged from photocopies of William Blake's prints, but also discursive type three because it diverges considerably from the standard structure and imagery. It includes "23 archetypal cards called Triumphs, plus a set of 56 Creative Process cards in four suits named Painting, Science, Music and Poetry: Blake's four primal expressions of the imagination."³⁴ In this case, it is Blake's vision of the universe which has dominated over that suggested by the Tarot.

R.J. Stewart, deck designer and writer, and artist Stuart Littlejohn's *Dream-power Tarot* (1993) was imagined as the deck the Tarot characters would use. Although Stewart makes some references to specific myths and cultures, the deck developed from his personal imagination. The major arcana cards are unlabeled and divided into three "trumps" associated with the three "realms" of stones, pearls and whirlpools, and cards which act as connectors between these realms. The Observatory (Plate 20.4) relates to the Judgement card, and is about a transformation in the quality of perception from the

transpersonal to the universal.... The Observatory shows collective awareness changing through long time-cycles and the individual equivalent transformations of perception within a lifetime. Thus in The Observatory we still remain human, even though the solidity of the platform is uncertain. This Trump is involved in

the Underworld power of prophecy, in which all preconditioned forms are broken down and future potentials are discovered through the gaps in that collapsing form.³⁵

The court cards are King, Queen, Warrior and Child, and the suits reformulated as Ancestors (earth), Souls (water), Messengers (air) and Spirits (fire). The numbered cards have abstract designs and key words to make interpretive associations for the deck user. The *Dreampower* deck, like Crystal Love and Michael Hobbs' *One World Tarot* (1999) (Plate 9.4), also a discursive type three deck, has few repetitions, and relies on the power of strong, isolated images in the context of the spread.

Gunnar Kossatz also diverges from the conventional Tarot labels and images in his *Experimental Tarot* (1995) to the point that his deck is barely identifiable as Tarot. Nevertheless, like R.J. Stewart, he makes a virtue out of invention, and has produced a thought-provoking set of Tarot images. Death (Plate 13.4) demonstrates his highly original approach to the symbolic possibilities of the fragment; this card shows a face with a zipper crossing it which he explains as follows:

The grey plaid pattern of the limited three-and-a-half dimensional world we chose to inhabit for the time of corporal existence is temporarily opened by the zipper of meditation, awareness and vision. The white light of ultimate understanding is positioned between the open eyes that see the material world. To reach that point, various layers of increasing formlessness must be met and understood...³⁶

In some cases, the appearance of a particular deck loses its connection to the Tarot prototypes as a result of severe abstraction. For example, the cards of Anthony Clark's *Magickal Tarot* (1986) incorporate references from numerous symbolic sources, including astrology and Kabbala. The Hierophant (Plate 5.3), also labeled as the Magus of the Eternal Gods and with the symbols for Taurus and Venus, is unidentifiable to the uninitiated from the card imagery. Rufus Camphausen and Apolonia Van Leeuwen's *Tree-of-Life Tarot* (1983), likewise has fairly conventional labels but the card designs are so abstract that they bear absolutely no resemblance to Tarot (Plate 20.3). This deck is based on the Kabbalistic tree of life and astrology, with the major arcana cards highlighting different aspects of the Kabbala design. Using decks such as these necessarily requires the querent-reader to have considerable prior knowledge of the symbols' meanings as the sensual cues of colors, varying shapes, and representational imagery, are almost entirely absent.

Meditation Decks

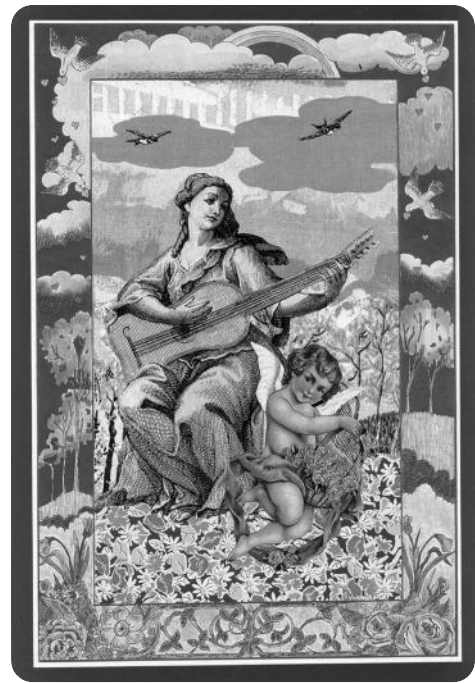
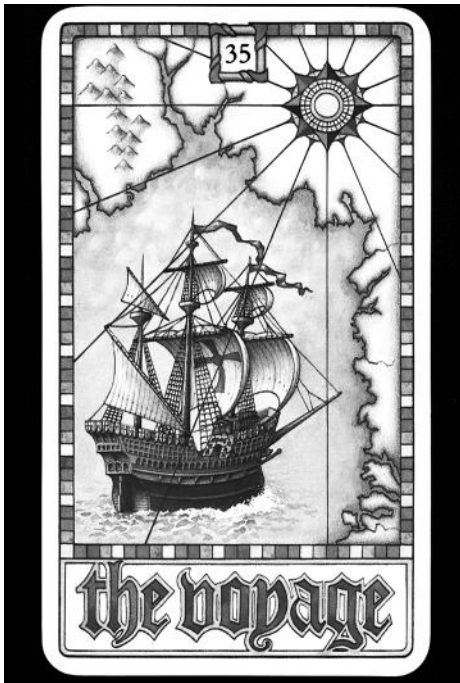
Meditation decks may have variable numbers of cards and images, but they are usually organized around some sort of hierarchy or other structure, such as the cardinal directions, gemstone types, an alphabet, or the articulation of some culture or author specific imagery. Some meditation decks, particularly those intended strictly for fortune telling, show absolutely no development of meditative imagery whatsoever. Jane Lyle and artist Neil Breeden's *Fortune Teller's Deck*

(1995) is one of these as it is a regular 54-card playing deck with two jokers and a divination handbook.

Other meditation decks seem based on the idea of Tarot, although they deviate significantly from it in structure and imagery. Maggie Kneen, designer of the *Old English Tarot* (1996) (Plate 14.3), also created the 40-card pack of *Psycards* (1989) which she suggests may help the user gain self-knowledge, awareness, sensitivity, and understanding of others through application in readings, story and poem writing, and meditations for enhancing dreams.³⁷ The Inquirer and four direction cards, indicating Yes, No, Now, or Never, all show Kneen's interest in Celtic-style patterning. The first three of these cards imitate Hiberno-Saxon carpet pages in that they contain no representational imagery, only patterns framed by more patterns. The rest of the deck is divided to show what Kneen calls the seven fundamentals (body, home, work, skills, money, friends, fortune); seven archetypes (father, mother, birth, death, libido, destruction, peace); seven symbols (sun, moon, stars, tree, scales, tower, wheel); seven characters (Beauty, Warrior, Liar, Stranger, Sage, Fool, Beast); and seven happenings (message, voyage, puzzle, prison, liberation, cave, union). While a number of these cards are suggestive of Tarot or archetypal images, the seven happenings are of particular interest as the cards representing transformation. Number 35 (Fig. 50) shows the Voyage as a ship sailing across an ancient map, invoking once again the idea of a card spread as a map.

Monte Farber and artist Amy Zerner's 36 *Cupid Cards* (1996) bear no obvious resemblance to Tarot, but like the *Psycards* are divided into sets supposed to relate to different aspects of human experience. This team also produced the *Zerner Farber Tarot* (1997) (Fig. 15), which, like the *Cupid Cards*, is composed by collage as well as drawn images. The *Cupid Cards* also have pen and ink borders added by artist Jessie Spicer Zerner. The deck is divided into three color coordinated sections: the Amethyst deck, which includes characters such as the Warrior, the Lover and the Teacher; the Ruby deck, which includes actions, such as Initiates, Communicates, Loves and Transforms; and the Turquoise deck, which includes a variety of other references to time, qualities, relationships such as Desire, Duality, Past, Future and Service. The deck was specially designed to answer questions related to matters of concern to Cupid, the muse who appears on every single card. In the Storyteller card (Fig. 51) from the Amethyst deck, for example, a woman plays a guitar and tells her story to a rather sly looking Cupid. The message here, the guidebook tells us, is that "the art of storytelling is useless without the art of listening...."³⁸ All meditation card reading, of course, requires a querent who can listen to the reader and/or a reader or querent reader who can listen to the cards.

There are numerous cultural meditation decks, including many based on Celtic and Native images, and these are discussed below. More unique is Kathleen M. Skelly and Svetlana Alexandrovna Touchkoff's 50-card *Russian Gypsy Fortune Telling Cards* (1992). All images in this deck are intended "to activate the intuitive part of our brains."³⁹ The reading process is made more interesting by the division of each image into two parts onto two different cards. Each card is divided by a corner to corner black X and the partial images occupy the four triangles so created. Laying out a spread involves not only laying out all the cards in five rows of five cards each, but also manipulating them to see if any of the images match up. Many of these images are meant to be some-



Top left: Figure 50. Deck Type M. Maggie Kneen. *Psycards* [©1989]. Stamford, CT: U.S Games Systems. 6.4 × 11 cm. *Top right:* Figure 51. Deck Type M. Monte Farber and Amy Zerner (artist). *Cupid Cards: The Oracle of Love*. Toronto: Penguin Books, 1996. 8.5 × 12.4 cm. *Bottom left:* Figure 52. Deck Type M. Kathleen M. Skelly (artist) and Svetlana Alexandrovna Touchkoff (writer and artist). *Russian Gypsy Fortune Telling Cards* [©1992]. New York: HarperSanFrancisco. 10.1 × 10.1 cm.

what literal in their symbolic meanings: the Dog (Fig. 52), for example, symbolizes a faithful friend.⁴⁰

Lynn V. Andrews and artist Rob Schouten's 45-card multicultural *Power Deck: The Cards of Wisdom* (1991) is intended for use in "games" aimed at divining truth, enhancing self-esteem, finding harmony within oneself, and rediscovering one's true center of power.⁴¹ Andrews claims to have first encountered the Power Deck in sixteenth century England⁴² and that variations of the images on these cards "have been used throughout history by teachers wishing to empower their apprentices with higher consciousness."⁴³ Card number 45 represents the self and the others are organized under directional headings: south includes Balance, Commitment, Offering, Quickening, and so forth; west includes the Feminine, Imagination, Intuition, etc.; north includes Force, Impeccability, Gathering, etc.; and east includes Masculine, Time,

Magic, Vision, etc. The advice given with Card 35, Time, the painting for which is titled “Journey’s End,” is that we should “Learn to play with time. Time is surreal, like fish swimming in treetops. A person of power knows how to arrange time....”⁴⁴ Other card images are more culturally specific, as are the Buddhas and Olmec stone head. Card 24, “Force,” shows white horses racing through water (Fig. 17). Card 39, the card of destiny, shows a rock carving of the southwestern kokopelli figure playing his flute. The advice offered: “Your act of power is the key to your destiny. Like a sacred flute player enticing your truth of spirit out into the light of day, own your power....”

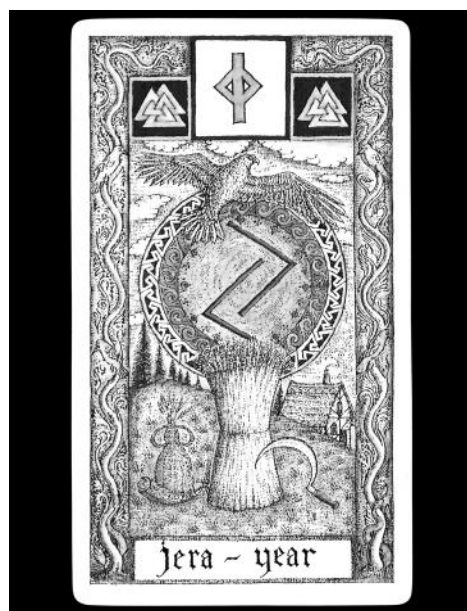
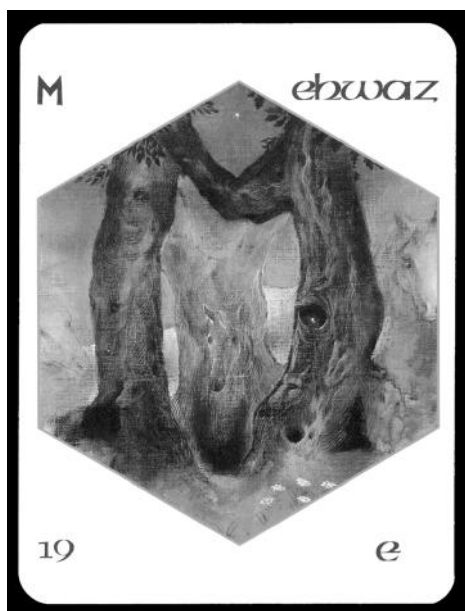
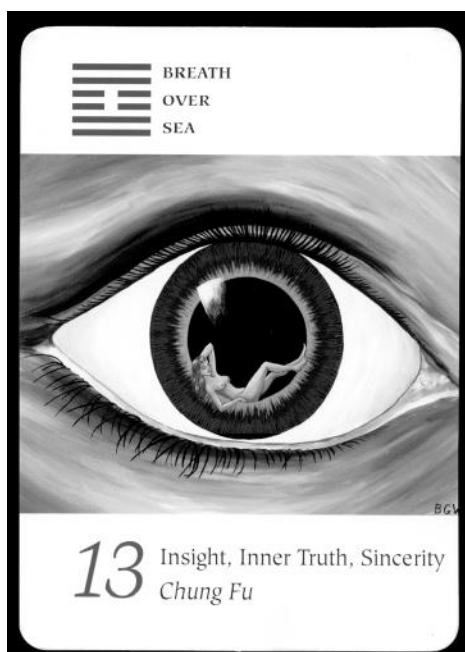
Barbara Walker’s *I Ching of the Goddess* (1986) is based on the Fu Hsi arrangement of the I Ching hexagrams, which differs from that of King Wen.⁴⁵ Walker has created images for each of the 64 possible combinations of the eight trigrams representing air, sea, fire, thunder, breath, water, mountain, and earth. Hexagram 13 (Fig. 53) (number 61 in the King Wen system), “breath over sea,” is associated with inner truth and insight; the image of a naked female figure resting inside an eye is meant to indicate the idea of a reflection of the self or the soul in the eye.

Meditation decks organized around the structure suggested by another symbolic system include several based on alphabets. Richard Seidman’s *Oracle of the Kabbalah* (2001) consists of cards illustrated only with Hebrew letters (Fig. 54). The *Haindl Rune Oracle* (1997), designed by the artist of the *Haindl Tarot*, consists of pictorial developments of the individual rune associations; unfortunately these are not explained extensively in the pamphlet accompanying the deck. Ehwa (Fig. 55) shows a horse’s head in a tree trunk, and is said to show “the striving of human consciousness ever upward toward enlightenment, or from the material level toward the spiritual.”⁴⁶

Artist Nigel Jackson and co-author Silver RavenWolf’s *Rune Oracle* (1996) is likewise organized after the rune sequence, and images developed with reference to such northern European deities Tyr, Odin, Thor, Frey, Freyja, and Holda. The Jera, or Year card (Fig. 56), shows a harvest scene, emphasizing the concepts of transformation and change, beneath the ever turning year wheel. The harvest was supposed to be blessed by Frey, god of fertility.

Ambika Wauters took another pre-existing structure as the basis for the *Angel Oracle* (1995). This deck is meant to be “a model of the love and perfection of the Angelic Realms” that brings the user closer to that realm through meditation and inquiry.⁴⁷ It has 36 cards representing the different kinds of angels: those found in the heaven of form include the archangels (Metatron, Michael, Gabriel, Raphael, Uriel); guardian angels (Children, Youth, Young Love, Young Adults, Maturity, Health, Creativity, Spiritual Growth, Service); and angel princes associated with the cardinal directions. Those found in the heaven of creation include the powers (peace, serenity, harmony); virtues (freedom, trust, faith); and dominions (reconciliation, mercy, forgiveness). Those found in the heaven of paradise include the seraphim (miracle of love, essence of love, eternal love); cherubim (wisdom, discernment, knowing); and the thrones (being, power, glory). Wauters asserts the importance and value of this hierarchy because

the hierarchy of Heaven is defined by the degree of love and awareness within each realm. Just as we evolve spiritually on the earth plane, so angels also evolve



Top left: Figure 53. Deck Type M. Barbara G. Walker. *I Ching of the Goddess Divination Kit*. Gloucester, MA, Fair Winds Press, 1986. 9.5 × 13.5 cm. Top right: Figure 54. Deck Type M. Richard Seidman. *The Oracle of the Kabbalah* [©2001]. New York: St. Martin's Press. 7.2 × 10.8 cm. Bottom left: Figure 55. Deck Type M. Hermann Haindl. *Haindl Rune Oracle* [©1997]. Stamford, CT: U.S. Games Systems. 8 × 10.7 cm. Bottom right: Figure 56. Deck Type M. Nigel Jackson (artist and co-author) and Silver Raven Wolf. *The Rune Oracle*. St. Paul, MN: Llewellyn, 1996. 8.8 × 15.1 cm.

from one level to another, expanding their consciousness and love... When we use the angel cards as an oracle we are calling on the combined energies and awareness of all the Heavens. We are asking the entire heavenly hierarchy to assist us in finding solutions to our problems and giving us insight into our lives and the emotional and spiritual processes we may be undergoing. The angels are there to help us reconnect with the Source.⁴⁸

Most of the *Angel Oracle* cards show a single angel with a primary attribute. Archangel Gabriel (Fig. 57) holds the lily, which represents purity and truth because he is God's traditional messenger, and acts as the bearer of revelation, judgment and mercy, among other things.⁴⁹ The throne cards, however, are more abstract to indicate their greater power.

Terry Donaldson, who previously worked with artist Peter Pracownik to create the *Dragon Tarot* (1995) and the *Lord of the Rings Tarot Deck and Card Game* (1997), expressed his ongoing fascination with Tolkien in the *Lord of the Rings Oracle* (1998). This deck includes 40 cards, a guidebook, map, and ring; users are encouraged to align their experiences with those of the classic Tolkienian characters through cards representing characters, places and objects from the book. The map is meant to be used intuitively; users are to hold the ring in one hand and move the other across it seeking whatever region draws them most strongly. The Great Ring also appears on a card as, Donaldson explains, an indication that "Knowledge is Power. Knowledge is the ability to discern true from false. But Knowledge carries with it great responsibility. Ultimately, none of us can know the 'final outcome' of our actions."⁵⁰ The card showing the Mirror of Galadriel (Fig. 58) is supposed to indicate telepathy, with the mirror serving as "a symbol of the first stage of personal reflection on the Quest."⁵¹

Arthurian-Celtic and Native Decks

Arthurian-Celtic and Native adaptations of Tarot are indicative of conceptions of cultural mainstream, minority, and multiculturalism and the relative merits of anthro- and enviro-centrism in personal development. The mythological and cultural signs in most of these decks, as in meditation and Tarot decks in general, tend to be rather simplified, such that animal skins, drums, feather bonnets, and beadwork are the most immediate distinguishing feature of Native decks. This obvious stereotyping will go uncriticized here, given that many of the latter decks were created by individuals of Native ancestry and that such treatment characterizes virtually all popular art forms. Likewise, the archetypes' universality will be treated, as it is by most artists, as an effective working concept with many applications in multicultural and cross-cultural art and analysis. Virtually all Arthurian-Celtic and Native decks are of the discursive or general meditation type (Chart 10). The samples considered here include twelve Arthurian-Celtic decks, 12 Native decks, and 7 multi-cultural decks.

*Arthurian Tarot Decks*⁵²

The Arthurian-Celtic decks include the annotative *Merlin Tarot* (1992),



Top left: Figure 57. Deck Type M. Ambika Wauters. *The Angel Oracle*. Toronto: Stoddart Publishing, 1995. 9 × 14 cm. **Top right:** Figure 58. Deck Type M. Terry Donaldson. *The Lord of the Rings Oracle*. New York: Sterling Publishing, 1998. 8 × 13 cm.

designed and authored by R.J. Stewart with artwork by Miranda Gray, and two discursive type one decks: Anna-Marie Ferguson's *Legend: The Arthurian Tarot* (1995) and Caitlin and John Matthews' *Arthurian Tarot* (1990), also with artwork by Miranda Gray.

Stewart reinterprets the life of Merlin as it is known from Geoffrey of Monmouth's *Vita Merlini* (1136-38); he intends his major arcana to show Merlin's life or his teachings. The Fool is Merlin as a prophetic child and the Hermit is Merlin as a wise man. The Hanged Man (Plate 12.2) shows the outcome of one of Merlin's early prophecies in which he foretold that an individual who came to him in three different disguises would die three different deaths: by falling from a high rock, in a tree, and by drowning. The Wheel of Fortune is a diagram of Merlin's journey around the Wheel of the seasons and is intended as a key image representing Stewart's understanding of the relationship between the *Vita Merlini* and the Tarot as one based on the cycles of nature and time. The minor arcana cards are decorated with stylized motifs representing the suits transformed into Fish, Beasts, Serpents, and Birds. Only the court cards and aces have full color pictures in the same style as the major arcana cards.

With the exception of the revised numbering of the cards, and the revisions and substitutions in the Hanged Man, the Wheel of Fortune, and a few other

Chart 10. Decks with Arthurian-Celtic and Native Imagery

Arthurian-Celtic

Native

Tarot Decks: Annotative

The Merlin Tarot (1992)

Tarot Decks: Discursive Type One

Arthurian Tarot (1990)

Xultan Tarot (1976)

Legend: The Arthurian Tarot (1995)

Santa Fe Tarot (1993)

The Celtic Tarot (1990)

Native American Tarot Deck (1982)

The Sacred Circle Tarot (1998)

Tarot of the Southwest Sacred Tribes (1996)

Faery Wicca Tarot (1999)

Tarot Decks: Discursive Type Two

Some Arthurian-Celtic Images

Some Native Images

The Haindl Tarot Deck (1990)

The Haindl Tarot Deck (1990)

The Ancestral Path Tarot (1995)

The Ancestral Path Tarot (1996)

Tarot Decks: Discursive Type Three

The Greenwood Tarot (1996)

Quester: The Journey of the Brave (1999)

The Celtic Wisdom Tarot (1999)

Some Arthurian-Celtic Images

Some Native Images

The Barbara Walker Tarot (1985)

Motherpeace Round Tarot (1981)

Voyager Tarot (1985)

The Medicine Woman Tarot Deck (1987)

The Shining Woman Tarot (1992)

Meditation Decks

The Celtic Tree Oracle (1988)

Medicine Cards (1988)

The Celtic Book of the Dead (1992)

Sacred Path Cards (1990)

The Druid Animal Oracle (1994)

The Lakota Sweat Lodge Cards (1994)

The Celtic Shaman's Pack (1995)

White Eagle Medicine Wheel (1997)

Shaman Wisdom Cards (1998)

Wolf Song Cards (1998)

Stone People Medicine (2001)

cards, it is not at all obvious that the life of Merlin has been integrated into this deck. Most of Stewart's work relating Tarot to Merlin is in the extended guidebook he wrote to accompany it.

The *Legend Tarot*, which Ferguson created and wrote the guidebook for, is devoted to representing the details of Arthurian legend as they are known through historical literary sources such as Geoffrey of Monmouth's *History of the Kings of Britain* (circa 1136) and Sir Thomas Malory's *Le Morte D'Arthur* (circa 1485). References to Arthurian legend, fully apparent in both labels and images, are sup-

ported by synopses in the guidebook. The entire deck consistently demonstrates Ferguson's commitment to the most specific and individualized articulation of the Tarot archetypes in Arthurian legend possible. Ferguson's use of a greater degree of shading and three dimensionality than is found in the *Rider-Waite* deck supports the specific characterization of the card figures.

In addition to the usual male characters, Arthur, Merlin, Percival, and so on, Ferguson develops references to several important female characters. Nimue (Plate 2.3), associated in the guidebook with the Lady of the Lake, appears as the High Priestess with a flame instead of the conventional book and wears a cloak of light while the Fay play about her hair. The Empress is Guinevere (Plate 3.3) and the spring bride. Both Nimue and Guinevere are enthroned in frontal and static poses, but Guinevere is inside a building and Nimue is in a forest, suggesting the worldly and magical realms of their respective power and reversing the *Rider-Waite* associations.

On the Justice card, Arthur kneels before the Lady of the Lake who rises, facing the viewer, from the water, her swords beneath her outstretched hands. Morgan Le Fay appears in the Moon card, seated in a partial three-quarter position, and like Nimue, is in the woods. She raises her arms, as does the Lady of the Lake, but does not rise directly from the water; she merely rests one foot in a pool reflecting the full moon in the night sky, indicating that while she draws her power from nature, she is not of it in the same sense as the Lady of the Lake. Her three-quarters position also suggests her lesser power.

Ferguson's representations of women make her interpretation of their respective sources and realms of power quite plain. Guinevere is ruler of the secular world, Nimue is the ruler of nature, the Lady of the Lake controls and delivers destiny and justice, and Morgan Le Fay is empowered by the unconscious and unknown. By comparison, the representations of men in this deck tend to emphasize action rather than positions of power. The Fool, Percival, stands looking at the castle with his back to the card viewer. Arthur is enthroned, but is shown in profile rather than in the more assertive frontal position. Merlin stands accompanied by his animal assistant, but he looks over his shoulder at the card viewer as he walks away into the forest.

Caitlin and John Matthews' *Arthurian Tarot* is also based on historical literary sources, but it shows a greater emphasis on archetypes than specific people and events. Most of the major arcana cards identify specific events and people from Arthurian or Celtic legend, whereas all of the *Legend* cards make such a connection. This tendency is more pronounced in the minor arcana cards, all of which are fully illustrated in both decks, and is also apparent in the discussion of the cards provided in the deck guidebooks. The Matthews explain that they have sought to re-establish the archetypal connections between the ancient and more contemporary aspects of the Arthurian tradition, between the "characters and themes of the Arthurian court" and those of the traditional Tarot. They say that they went "back to the proto-Celtic roots of the mythos, drawing upon deeper Otherworldly and timeless qualities to produce the cards of the Greater Powers," and that "the land of Britain itself" was their inspiration for "the cards of the Lesser Powers."⁵³

Like Ferguson, the Matthews identify the Emperor with Arthur (Plate 4.3); but while the *Rider-Waite* Emperor faces the card viewer directly and Ferguson's

Arthur sits in profile, the *Arthurian* King sits in three-quarter view. This positioning suggests that the Matthews understand the King's power as subordinate to that of Merlin: the *Arthurian* Merlin sits before a table holding a map of Britain, sword, spear, grail, and stone chessboard.

Only two of the major arcana cards of the *Arthurian* Tarot are titled after female characters: Guinevere and the Lady of the Lake. Guinevere appears on the card of the Empress (Plate 3.2), but she is not enthroned as a queen as she is in the *Legend* Tarot. She kneels in three-quarter view with a spindle in a meadow while a horned bull eyes her from the distance. She is described as the second aspect of the Celtic tripartite goddess, the otherworldly woman who is the archetypal Flower Bride, consort to the King and specifically associated with the principle of Sovereignty. (The Washer at the Ford shown on the Death card is the hag, or third aspect of this goddess.) The Lady of the Lake, on the other hand, is enthroned as the High Priestess (Plate 2.2) before a lake and beneath a canopy of leafless trees, holding Excaliber in her right hand and the attributes of book, basket, and crane. She is identified in the guidebook as an aspect of the once-unified great goddess and as an otherworldly woman who is foster-mother in both Celtic and Arthurian lore.

The *Arthurian* Justice card, which becomes the Lady of the Lake in the *Legend* Tarot, shows a woman identified by the authors as Sovereignty sitting in a frontal position in a woods beside a stream holding the "four-sided cup of truth." The Matthews say that this woman determines who will receive the gift of royalty and they consider the various women in Arthurian legend, including Guinevere, Morgan Le Fay, and the Lady of the Lake, to be manifestations of her being. Likewise, the Matthews regard the female Washer at the Ford shown on their Death card as both a general figure of death known in many forms in the Celtic tradition and as one of Morgan Le Fay's aspects.

These three decks exemplify the modern tendency to revise Tarot in an annotative or simple discursive manner with reference to a particular mythological or cultural tradition. They also demonstrate the varying interest Tarot designers have in emphasizing cultural specificity by providing detailed images referencing that myth or in emphasizing the archetypal content of both myth and Tarot by invoking the myth but suppressing its details. All three decks are indicative of the ongoing belief in developing higher consciousness through a specific cultural tradition and the coinciding belief that higher consciousness involves surpassing such specificity.

Celtic Tarot Decks

Tarot decks which may include some references to Arthurian legend, but which are based on a more generalized Celtic mythology include three discursive type one decks: Courtney Davis's *Celtic Tarot* (1990), Anna Franklin and artist Paul Mason's *Sacred Circle Tarot* (1998), and Kisma K. Stepanich and artist Renée Christine Yates's *Faery Wicca Tarot* (1999); and two discursive type three decks: Caitlin Matthews and artist Olivia Rayner's *Celtic Wisdom Tarot* (1999) and Mark Ryan and artist Chesca Potter's *Greenwood Tarot* (1996). These decks do not emphasize Arthuriana, but draw on a wider variety of Celtic mythological sources and char-

acters. Some maintain the conventional emphasis on society, while others emphasize aspects of nature, with the latter characteristic more evident in the discursive type three decks.

The very linear *Celtic Tarot* is a discursive type one deck, distinguished by stylized medieval English costumes and the generous application of interlacing patterns. In medieval Britain this Celtic style was commonly applied to portable items, such as jewelry and hand mirrors, where it adds a particular sense of rhythmic unity, as it does to this contemporary Tarot deck. The *Celtic* Strength card (Plate 8.2) is exemplary of how such ornamentation creates a stronger than usual continuity of dramatic energy between background, ornament, and figure.

The *Sacred Circle Tarot* is an annotative type three deck because it is composed from photographs of people dressed up in imitation of the Tarot cards, but it is also a discursive type one because of the particularly Celtic quality of that imitation. About half of the major arcana cards are relabeled to further the impression of a Celtic context. The Hierophant card (Plate 5.2) shows the conventional male figure standing with his hands outstretched as for a benediction, but he is relabeled the Druid, wears a wreath and simple robe instead of the Pope's head-dress and costume and stands in nature rather than the conventional architectural setting. He is also collaged with other photographs intended to further the Celtic context, including stonehenge and a spiral patterned stone table holding the objects usually associated with the Magician card. Overall, the cards emphasize the relationship between human ritual and nature's cycles, rather than specific Celtic myths.

The *Faery Wicca Tarot* aims to represent not only Celtic sources, but specific Irish Wiccan traditions through the application of ogham characters to each card. The horned figure of Cernunnos appears as the Devil (Plate 15.3), indicating the authors' preference for pre-Christian associations. The addition of five extra cards to represent the tree of life and the four gifts of "the Crane Bag, the Apple Branch, the Hazel Wand, and the Holy Stone,"⁵⁴ might suggest the assignment of this deck to the discursive type three group, but, since these cards are simply additions which do not alter the major or minor arcana structure and the treatment of the major arcana images is similar in kind and degree to that of other discursive type one decks, this deck may be best considered as such. Although the artists of this deck, like those of the *Sacred Circle* and *Celtic Tarot* often sacrifice conventional composition to ornament or dramatic narrative effects, their commitment to the Tarot structure and human society in the quest for higher consciousness remains fully apparent.

Divergence from the Tarot structure is more thorough in the discursive type three *Celtic Wisdom* and *Greenwood* Tarot decks. The *Celtic Wisdom Tarot* has generalized, rather than obvious, Celtic imagery, and relabeled cards and suits indicating Caitlin Matthews' understanding of archetypes in terms of human activity rather than social position and symbolic power; hence the Magician card is relabeled the Decider, and the Chariot becomes the Empowerer. The High Priestess becomes the Guardian (Plate 2.4), associated in the guidebook with Brigantia, goddess of truth, health, creativity and the spring Bride. The Empress becomes the Shaper and is associated with the triple goddess in all three aspects. Every one of the major arcana cards is identified with some such essential activity including the Fool, whom Matthews calls the Soul and represents as a man sleeping in

the woods surrounded by dreaming symbols. All are comprehensible independently of the guidebook to anyone having a basic understanding of the archetype and the general purpose of meditation decks, but they are not all readily associated with specific Tarot cards.

The guidebook presents charts associating the cards with the seasons and with what the author calls the “seven candles of life.” One chart shows how the cards lead the user through the “Spirals of Revelation.” These spirals coincide more or less exactly with Rachel Pollack’s developmental organization of Tarot and show the general retention of the Tarot structure in the *Celtic Wisdom* deck, in spite of its apparent visual divergence from it (Chart 11). The cards themselves, however, suggest a more nature than human centered approach to spiritual development. In many cards the figure-ground distinction is broken down by selective, rather than uniform, outlining, and varying emphases on the human figure and natural objects. The overall effect is of the emergence of human centered consciousness from a suffuse, perhaps animistic world.

The integration of Celtic shamanistic imagery in the *Greenwood Tarot* is indicated by extremely generalized imagery and the relabeling of many of the cards. Potter and Ryan, who associate their deck with pre-Celtic shamanism and use the “wheel of the year” as its basis, claim that their Tarot is “a journey, not a hierarchy.”⁵⁵ Interested, as is Stewart, in linking Tarot imagery and structure to the seasons and mythical cycles, they provide a fold-out chart to assist the novice in learning the terminology associated with this calendar. They regard their deck as one of many “bridges” to the “subconscious”⁵⁶ and believe they have made the “archetypes” equally accessible to all by making the major arcana characters androgynous. In keeping with their stated beliefs regarding the essence of Tarot, the authors of this deck have avoided several of the traditional hierarchical card titles in favor of such identifications as the Seer, the Greenwoman, the Ancestor, the Archer, and Greenman.

The Seer, who appears as the Priestess in conventional decks, is associated with the four natural elements, symbolized by the cup, staff, arrowhead, and stone. She is a kind of shaman, standing beside the world tree and wearing an owl cloak indicative of her wisdom. The Greenwoman (Plate 3.4), a transformation of the conventional Empress, is associated with the gorget, symbolic of the sun, the cup symbolic of love and nurturing, and the sheela-na-gig symbolic of the life force of women. The authors associate her with the Lady of the Lake, saying it is the Greenwoman’s role to initiate the individual into the realm of the Greenwood.

The deck’s painterly style de-emphasizes the figure-ground distinction, imbricating the figures with the environment. In the *Celtic Wisdom Tarot*, this artistic approach is used to support awareness of human consciousness as distinct from nature; here, it suggests that merging with nature is a crucial factor in the development of consciousness.

Celtic Meditation Decks

Meditation decks based on Celtic legend and lore include two more from the Matthews: John Matthews and artist Chesca Potter’s *Celtic Shaman’s Pack* (1995) and Caitlin Matthews and artist Danuta Mayer’s *Celtic Book of the Dead* (1992).

**Chart 11. Caitlin Matthews' Organization
of Tarot for Personal Development**

Consciousness Society	"Subconscious" Inward Search	Superconscious Spiritual Awareness	
<i>First Spiral of Revelation</i>	<i>Second Spiral of Revelation</i>	<i>Third Spiral of Revelation</i>	
VII Chariot <i>Mover</i>	XIV Temperance <i>Mingler</i>	XXI World <i>Perfecter</i>	0 Fool <i>Soul</i>
VI Lovers <i>Lover</i>	XIII Death <i>Liberator</i>	XX Judgment <i>Renewer</i>	
V Hierophant <i>Rememberer</i>	XII Hanged Man <i>Dedicator</i>	XIX Sun <i>Protector</i>	
IV Emperor <i>Keeper</i>	XI Justice <i>Balancer</i>	XVIII Moon <i>Imaginer</i>	
III Empress <i>Shaper</i>	X Wheel of Fortune <i>Spinner</i>	XVII Star <i>Dreamer</i>	
II High Priestess <i>Guardian</i>	IX Hermit <i>Counselor</i>	XVI Tower <i>Changer</i>	
I Magician <i>Decider</i>	VIII Strength <i>Empowerer</i>	XV Devil <i>Challenger</i>	

Rachel Pollack's organization (1980) in plain type.

Caitlin Matthews' organization for *The Celtic Wisdom Tarot* in italics.

Others include Philip and Stephanie Carr-Gomm and artist Bill Worthington's *Druid Animal Oracle* (1994) and Liz and Collin Murray and artist Vanessa Card's *Celtic Tree Oracle* (1988). These decks are discussed here in order of declining emphasis on the person and increasing emphasis on animals and plants.

The *Celtic Shaman's Pack* and the *Celtic Book of the Dead* emphasize the use of the cards in a voyage or journey that will bring increased self-awareness and understanding of the cosmos. The *Celtic Shaman's* cards (Fig. 59) are compared by their author, John Matthews, to the items kept in a shaman's bag.⁵⁷ They are supposed to serve as "gateways to the reality behind the images,"⁵⁸ as a means to contact the archetypes in the inner world and to enhance the ability to explore beyond this reality.⁵⁹ Matthews also describes these cards as "glyphs" which have no "intrinsic power." He states: "Each card represents a different aspect of the Celtic cosmos and is designed to act as a visual glyph of the many and complex levels of interpretation possible to each character or aspect of the inner worlds."⁶⁰ The

cards are labeled according to the author's notion of archetypes and the guidebook suggests specific manifestations of these archetypes in Celtic lore: Matthews separates those characters who serve as Movers from the Empowerers and Shapers and includes three different World cards, four for each of the Elements and another 11 cards for the Totem Beasts. The guidebook provides both a careful identification of the specific sources for the card articulations and an elaboration on the relevance of the depicted character, animal, or quality to the potential user of the deck.

Caitlin Matthews describes her *Celtic Book of the Dead* as an "immram" deck. Immrama are ancient Irish romances about mysterious voyages. The oldest known immram is "The Voyage of Bran" (circa 700 AD); "The Voyage of Maelduin," on which the *Celtic Book of the Dead* is based, elaborates on the earlier account of Bran's voyage in a tale about visits to mystical, and often bizarre, islands. The deck recontextualizes the "Voyage of Maelduin" as a map of the otherworld, as a "book of the dead" comparable to the Egyptian and Tibetan books of the dead, and in its guidebook, "the archetypal reality of Faery [is] likened to Plato's notion of the archetypal realms whence all original forms proceed." The "Otherworld" is described as "the storehouse of archetypes that inform and shape our phenomenal world" and as providing "the archetypes for our world to utilize, as long as we guard and preserve those gifts, using them wisely. If we abuse otherworldly gifts and misuse archetypal resources [Matthews writes], we risk closing the gates that connect our two worlds."⁶¹

Most of the deck cards show the major feature of each of the Otherworld islands, such as the giant ants on island one (Fig. 60) and the invisible riders on island two. Only two cards emphasize individual characters; one shows Barinthus, the traveler, and the other the "everliving lady" who beckons him to take the journey. She is not actually in the original tale, but Matthews says she represents the archetypal woman of the Blessed Islands who invites visionaries to the Otherworld.

Philip and Stephanie Carr-Gomm designed their *Druid Animal Oracle* as a series of animals. They intend people to use their deck to get in touch with their "inner animals"⁶² and thus reconnect with the same powers drawn upon by ancient Druidic shamans. They cite the widespread shamanic belief in the power of ani-

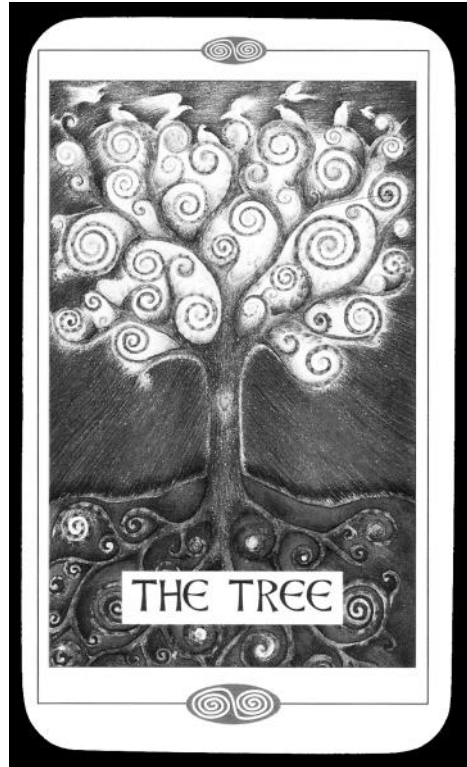
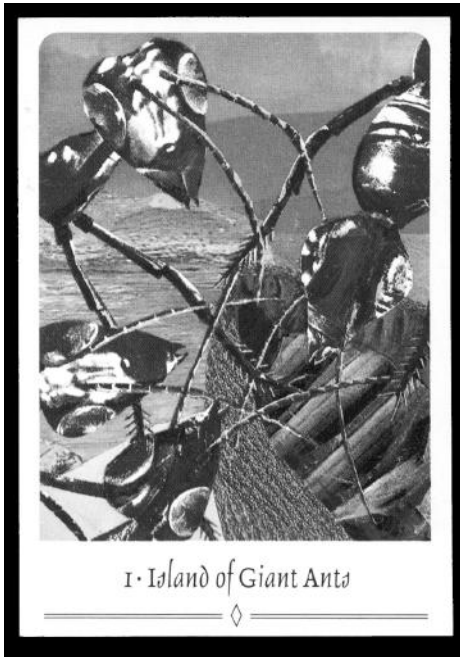


Figure 59. Deck Type M. John Matthews (designer and writer) and Chesca Potter (artist). *The Celtic Shaman's Pack*. Rockport, MA: Element, 1995. 7.1 × 12 cm.



Top left: Figure 60. Deck Type M. Caitlin Matthews and Danuta Mayer (artist) *The Celtic Book of the Dead: A Guide for Your Voyage to the Celtic Otherworld*. Toronto: Stewart House, 1992. 6.6 × 9.5 cm. **Top right:** Figure 61. Deck Type M. Philip and Stephanie Carr-Gomm, and Bill Worthington (artist). *The Druid Animal Oracle* Toronto: Simon and Schuster, 1994. 10.3 × 14.9 cm. **Bottom left:** Figure 62. Deck Type M. Vanessa Card (artist), and Colin and Liz Murray. *The Celtic Tree Oracle: A System of Divination*. Toronto: Stoddart Publishing, 1988. 6.7 × 9.5 cm.

ing mare's peas, horsetails, and horseshoe vetch; and rock are including a warrior and a key. The horse is associated with Epona and Rhiannon in Welsh lore, and Macha and Etain in Irish lore.

While the *Druid Animal Oracle* emphasizes the study of animals as a path to personal enlightenment and power, the *Celtic Tree Oracle* was devised by Colin Mur-

mals to act as intermediaries between levels of reality as validation for their approach and describe the modern Druid as one "able to draw inspiration, direction, and assistance from each realm of the natural world..."⁶³ One card (Fig. 61) shows the White horse of Uffington, Oxfordshire; plants, includ-

ray and its guidebook written by his wife Liz Murray from his research notes after his death to emphasize the wisdom associated with trees. This deck is structured around the “Ogham or Beth-Luis-Nuin alphabet,” with each card showing a letter from that alphabet, its associated tree, and a dense “Celtic” style border pattern. Murray, who acknowledges the influence of Robert Graves on his work, believed that this alphabet “and its hidden meanings” could be used “in the search for the inner man and woman.”⁶⁴ He interpreted the alphabet and designed the deck to facilitate its usefulness in that search. The guidebook also includes a chart associating the trees with the seasons: the Willow card (Fig. 62) is associated with the female, lunar, and water, as well as the goddess Brigit, who has her fire festival in the Willow month of Imbolc (the fourth month of February).

Native Tarot Decks

Two Tarot decks, both discursive type one, represent a particular native culture: Peter Balin’s *Xultún Tarot* (1976) and artist Holly Huber and Tracy LeCocq’s *Santa Fe Tarot* (1993). The *Xultún Tarot* was developed from sketches done by Balin, a New Zealand-born artist, made at Tikal in Guatemala. Balin recreated the entire deck in a Mayan style such that the cards fit together to create a single image; they are intended to show how specific Mayan cultural ideas coincide with Tarot. The book *The Flight of the Feathered Serpent* (1976) further details card correspondences under such headings as: Description, Interpretation, Significance, Inverted, Sexual Expression, Value, Color, Tone, Direction, Meaning and Astrological Symbol. The Tower (Plate 16.4) shows two individuals falling from a temple and is explained in the “Meaning” discussion:

All the Fool’s attachments, all the things he holds to, the beliefs and reasonings that are so “logical,” are struck by the lightning of release and burned to the ground. The temple is the “I,” for on the roof comb are depicted three eyes. The middle one is single and ornate, and behind it are two others, the eyes of the silent watcher, the quiet, still, seeing that knows what to do. There are twenty-two steps up to the temple, which represent the twenty-two cards of the higher arcana. All that one “knows” must be struck by the lightning and burned to the ground. All of the systems of knowledge that have supported the Fool must go, even that system which has taken his this far....⁶⁵

Huber and LeCocq, who describe themselves as lifetime residents of New Mexico, based the style of their *Santa Fe Tarot* on Navajo sand paintings. The background colors used in the major arcana vary—those for the minor arcana are yellow for Lightning, blue for Water, orange-pink for Rainbows, and green for Buffalo. Double labels indicate the conventional identity of the card and the coinciding Native mythological character. These characters and their significance in the deck are further developed in the guidebook. For example, the Strength card is here called Monster Slayer. The World card becomes the Emergence Place (Plate 21.3) and is explained in relation to a creation story:

In the Creation Story, The People had to pass through several levels before arriving in the present world. The way through to this world is The Emergence Place. A yellow-masked and skirted rainbow Yei borders the world, offering it fierce pro-

tection. The world, depicted with sand in it, has corn-cloud rays stretching out from it. Two of the cloud tiers are capped with Buffalo People, the other two with Bird People. Crooked lightning lies in between the tiers but doesn't follow a particular pattern. Divinatory Meanings: Attachment. Completion. Perfection. Ultimate change. The end result of all efforts... Reverse Meanings: Imperfection. Failure to complete the task one starts. lack of vision. Disappointment.⁶⁶

Two of the discursive type one Native Tarot decks, Magda and artist J.A. Gonzalez's *Native American Tarot Deck* (1982) and Viola Monreal's *Tarot of the Southwest Sacred Tribes: Tribes of Earth* (1996), emphasize a pan-Indian approach rather than a specific Native culture. While such multi-culturalism might place these decks in the discursive type two category, their treatment of specific Native cultures is more equivalent to the treatment of specific Arthurian elements in Celtic decks than it is to the other multicultural decks, which adopt a global, rather than a continental, view of culture.

Magda and J.A. Gonzalez, writer and artist of the *Native American Tarot Deck* and book *Star-Spider Speaks: The Teachings of Native American Tarot*, have studied both Native culture and Tarot quite closely. Magda is half Shawnee and J.A. Gonzalez is of Spanish descent. Their deck incorporates references to and images from a variety of Native American groups. The design on the back of the cards is based on part of a Navajo sand painting elaborated on top and bottom by a "Pueblo sky spirit" extending over a crescent sun with a Tlingit raven in front of it.⁶⁷ All images were selected to articulate the western cultural principles represented in the traditional deck in Native terms. The cards are relabeled, such that the social positions identified become Medicine Woman, Council Chief, Shaman, and Weaver. The higher cards are, as in other decks, associated with more abstract ideals and principles. The Stars (Plate 17.4) represents, the authors say,

the third face of the triple goddess, the crone. The Corn Maiden is the maiden, the first face, then comes the Medicine Woman, the mother, and now, the Stars, Grandmother Spider... . To many peoples of Turtle Island, she was the creator, or the creator's messenger, or at least a benefactress. Legends of her abound, from the Shawnee of the East Woodlands to the Hopi of the Southwest. Arachne the spider was also the totem of Athena, the fate-spinner of old Greek mythology.... The female spider's habit of devouring her mate led to the classical coupling of the spider with the death goddess, the crone. Medievally, spiders were associated with witches. The Native American legends associate her, again, with the creator. The Native American legends associate her, again, with the creator.⁶⁸

The representation of a continuous rather than a particularized Native cultural tradition is enhanced by the consistent art style and the unusually detailed discussion of the cultural associations of each card in the guidebook, complete with quotations and citations from many bibliographical sources.

The artist of the *Tarot of the Southwest Sacred Tribes: Tribes of Earth*, Viola Monreal, worked subjectively, as do many artists who assume a culturally pluralistic approach to creativity. Her primary sources were the Navajo, Apache, and Pueblo, but she also drew "selectively and subjectively" on "at least 57 nations ... according to [her] aesthetic criteria and [her] feelings about the way they interacted with the four suits."⁶⁹ Specific Native cultural sources are cited in the pamphlet for the major and minor arcana cards with Apachean groups associated with

Swords, the Pueblo groups with Wands, the Rio Grande Pueblo groups with Cups, and the Navajo with Coins. The overall effect is, however, extremely generalized: the Empress is simply a woman dressed in quasi-Indian attire, the Hierophant is a man wearing a three feathered bonnet, and the Chariot (Plate 7.3) is a man standing behind a wagon. The style of the cards is quite painterly with overlapping images linked more associatively than perspectively and set on white backgrounds. The minor arcana figures are set on solid color grounds: slate blue for Swords, reddish-brown for Wands, gray for Cups, and tan for Coins.

Patricia Beattie and artist Mike Giddens' *Quester: The Journey of the Brave* (1999) is a discursive type three Tarot deck that might almost be considered a meditation deck in spite of the author's subtitle *A New Interpretation of the Tarot*. Giddens is a self-taught artist with an interest in the Native American tradition. Beattie is described as a well-published "Sequoyah Medicine Wheel Therapist" who has studied Kabbalah and holds diplomas in Parapsychology and Psychotherapy. She indicates her archetypal- and Kabbalah-related approach to the deck's design and, accordingly, the discussion does not include specific information about Native cultures. The cards provide fairly extensive Native imagery in a naturalistic artistic style. They are relabeled according to relevant Native contexts, so the Fool is the Brave just beginning his life journey, the Empress becomes the Cornmother, and the Hierophant becomes the Shaman (Plate 5.4).

Native Meditation Decks

The *Lakota Sweat Lodge Cards* (1994) (Fig. 63) is a distinctive deck because it focuses on the beliefs, values and rituals of a particular Native American group—the Lakota. Chief Archie Fire Lame Deer, a Lakota Sioux Holy man, and Helene Sarkis, a writer and graphic designer, and others designed it using an artistic style which, like that in most Native decks, has no particular Native association. All 50 cards have Lakota and English language labels. There is a card for Wakan Tanka, or Great Spirit, and one for each of the sixteen "great mysteries," including the sun, earth, and moon; the eight "supernaturals," including the woman with two faces, spider, wind and whirlwind; and the 25 "elements of the sweat lodge," including the directions, the lodge, the pipe and the elements. The guidebook seems designed to convey a considerable amount of culturally specific information to individuals who may or may not have some familiarity with Lakota culture in a manner somewhat like a devotional manual.⁷⁰

The other Native meditation decks, including the *Medicine Cards* (1988) designed by Jamie Sams, David Carson, and artist Angela C. Werneke; Jamie Sams' and artist Linda Childers's *Sacred Path Cards* (1990), Wa-Na-Nee-Che, Eliana Harvey, and photographer Stephen Marwood's *White Eagle Medicine Wheel* (1997), Manny Two Feathers' *Stone People Medicine: A Native American Oracle* (2001), Leita Richesson's *Shaman Wisdom Cards* (1998), and Lew Hartman *Wolf Song Cards* (1998), all demonstrate a more generalized approach to Native imagery and culture. The latter two decks in particular reference little specific cultural detail.

In the introduction to their guidebook, the authors of the *Medicine Cards* state "We are very fortunate to have been handed down these teachings from many elders in the Choctaw, Lakota, Seneca, Aztec, Yaqui, Cheyenne, Cherokee, Iroquois, and Mayan traditions."⁷¹ Carson is of Choctaw descent. Sams is a woman



“of Iroquois and Cherokee descent, and has been trained in Seneca, Mayan, Aztec, and Choctaw medicine.”⁷² Werneke’s descent is not stated. All of the *Medicine Cards* show simple renderings of birds, animals, or insects on shields and are labeled with numbers and the name of the creature depicted. In the guidebook, these names are supplemented by cultural principles such as “spirit” for the eagle and “messenger” for the hawk. The explanations accompanying each card tend to be generalized and do not reference specific Native groups. For example, a paragraph from the section on the Eagle (Fig. 64) reads as follows:

If you have pulled this symbol, Eagle is reminding you to take heart and gather your courage, for the universe is presenting you with an opportunity to soar above the mundane levels of your life. The power of recognizing this opportunity may come in the form of a spiritual test. In being astute, you may recognize the places within your soul, personality, emotions, or psyche that need bolstering or refinement. By looking at the overall tapestry, Eagle teaches you to broaden your sense of self beyond the horizon that is presently visible.⁷³

The overall focus is on the self and, as the deck’s subtitle, *The Discovery of Power through the Ways of Animals*, indicates, on the self without reference to the specifics of any social hierarchy, structure, or obligation.

The *Sacred Path Cards* is subtitled *The Discovery of Self through Native Teaching*, indicating an understanding of the “self” as something discovered and developed through cultural manifestations rather than nature alone. These cards show single images such as a pipe, a sweat lodge, a tipi, a bird, or familiar Native rituals or actions such as the sun dance and the drawing of an arrow through a bow. Each image is set on hide and assigned a double label identifying the Native object and the more generalized concept to which the card can be related in readings. For example, the Sweat Lodge card is also labeled Purification, the Peyote Ceremony card is also labeled New Abilities, and the Sun Dance (Fig. 65) is also labeled Self-Sacrifice. In the discussion of this latter card, Sams first describes the ceremony and then translates its meaning into the Tarot context:

The Sun Dance card asks us to look at what needs to be sacrificed so that the sacredness of our lives may be restored. It could be that doubt or fear are trailing our dreams and need to be sacrificed so that our dreams may live... Giving up aerosols, apathy, bitterness, greedy friends, or too much sugar can change the worth of your life....⁷⁴

The discussion of the individual cards is divided into sections titled “The Teaching” and “Application.” It is in the first section that numerous references to different Native groups may be found, along with numerous anecdotal stories from the author’s own experiences. The second section provides interpretations of the cards in the suggested spreads.

Opposite: (top left) Figure 63. Deck Type M. Chief Archie Fire Lane Deer and Helene Sarkis. *The Lakota Sweat Lodge Cards* [©1994]. Rochester, VT: Destiny Books. 8.9 × 12.7 cm. **(Top right) Figure 64.** Deck Type M. David Carson, Jamie Sams, and Angela C. Werneke (artist). *Medicine Cards: The Discovery of Power through the Ways of Animals* [©1988]. Santa Fe, NM: Bear and Co. 7.6 × 14 cm. **(Bottom left) Figure 65.** Deck Type M. Linda Childers-Amber Fawn (artist) and Jamie Sams. *Sacred Path Cards: the Discovery of Self Through Native Teaching* [©1990]. New York: HarperSanFrancisco. 7.6 × 13.9 cm. **(Bottom right) Figure 66.** Deck Type M. Eliana Harvey, Stephen Marwood (card photography), and Wa-Na-Nee-Che. *White Eagle Medicine Wheel* [©1997]. New York: St. Martin’s Press. 8.9 × 13.9 cm.

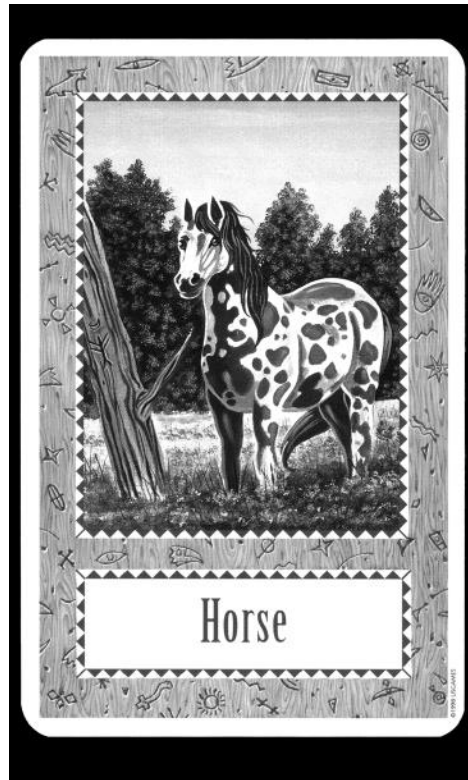
Wa-Na-Nee-Che, the son of an Ojibwa mother and Lakota father and part of a family with many shamans and medicine men, Eliana Harvey, who claims Celtic ancestors and instruction from a Metis spiritual teacher,⁷⁵ and photographer Stephen Marwood's *White Eagle Medicine Wheel* cards (Fig. 66) include photographs of various works of Native art and artifact, such as pouches, rattles, pipes, and shields. The first 28 cards are identified with animals and each has a circle in the lower half of the card containing a beadwork design which repeats the motif of the primary photographed image. The next 14 cards are all associated with a role, such as Pipe Carrier, Medicine Man, and Medicine Woman. The last four cards are labeled Sweat Lodge, Drum, Medicine Wheel, and Totem Pole. The overall emphasis is supposed to be on the teachings of the Oglala Sioux, although other Native groups of the Plains and Southwest are cited.

The directions provided in the guidebook are fairly elaborate and address the querent-reader at the apprentice (the first 28 cards), student (the next 14 cards), and elder levels (the last four cards). Each card is reproduced and accompanied by key word associations that include tribal association at the student level, and a discussion of the value of the relevant being, role, or cultural artifact. The elder level ties deck use to ceremony and rituals such as making and using an altar and the vision quest. The guidebook explains the cards in relation to daily devotional or meditative practice intended to increase the individual's sense of wholeness, balance, and connection to the natural world.

Manny Two Feathers, who claims Native American ancestry, believes that the "Stone People" of his *Stone People Medicine: A Native American Oracle* were already with him when he was growing up in southern Arizona. This 10-card deck includes only two with human figures: Kokopelli, the flute player, and the Man in the Maze Medicine. The others show a buffalo, wolf, spider, turtle, bear, otter, snake, and eagle. Each figure is identified as a kind of medicine and each appears in white silhouette against a blue stone set on a brown background.

The images on Richesson's *Shaman Wisdom Cards* (Fig. 67) consist of simple images, such as pots, animal heads, and plant fragments. The card back design is a Plains style shield with a feather dangling from either side. The 65 card images and their labels identify the twelve "Moon" cards, twelve "animal sisters," twelve "plant clans," twelve "tree brothers," ten "sacred stone societies," and seven "great directions." Secondary labels associate cards with an astrological sign, gender, direction, object type, element, and so on, which the pamphlet introduction explains as helpers to North American shamans.⁷⁶

The images of the Hartman's *Wolf Song Cards* (Fig. 68) consist of semi-naturalistic paintings of animals in their natural environments. Both image and label rectangles are set on a brown woodgrain-patterned background sprinkled with doodled designs, such as the eye on palm motif, apparently derived from Native art sources. The back design consists of a highly stylized drawing of a howling wolf. There is little obvious Native cultural content here, but the complete absence of humans asserts the author's intention of creating a deck through which the querent-reader develops a sense of awareness and connection to the natural world rather than society.



Top left: Figure 67. Deck Type M. Leita Richesson. *Shaman Wisdom Cards* [©1998]. Stamford, CT: U.S. Games Systems. 7 × 12 cm. Top right: Figure 68. Deck Type M. Lew Hartman. *Wolf Song Cards* [©1998]. Stamford, CT: U.S. Games Systems. 7.5 × 11.8 cm.

Multi-Cultural Decks

Three of the multicultural discursive type two Tarot decks, Barbara Walker's *Barbara Walker Tarot* (1985), Hermann Haindl's *Haindl Tarot* (1990), and Julie Cuccia-Watts' *Ancestral Path Tarot* (1995), discussed for their involvement with multicultural sources in the typology section, incorporate some Arthurian-Celtic and Native references. All of these decks have archetypal major arcana and suits representing different cultures; the major arcana, in effect, represents the mainstream and the suits cultural minorities.

Walker places Arthurian-Celtic content in the suits of Pentacles and Cups, making Galahad and Elaine the Prince and Princess of Cups, and Merlin (Fig. 36) and Nemue [*sic*] the Prince and Princess of Pentacles (Chart 6); Haindl assigns Parisival [*sic*] to the son of Cups card, and Native designations to the Stones court cards (Fig. 39) (Chart 7); Cuccia-Watts assigns Arthur (Fig. 42), Gwenthwyfar, Lancelot, and Morgana to the King, Queen, Prince, and Princess of Cups; and Father Sun (Fig. 43), Mother Earth, Grandfather Thunder, and Grandmother Moon, to the coinciding Sacred Circles court cards (Chart 8).

Discursive type three decks tend to disperse multicultural references throughout all of the cards; thus cultures lose the distinctive presence they maintain when

represented in a suit and become part of a melting pot mainstream, as in James Wanless and artist Ken Knutson's *Voyager Tarot* (1985) (Fig. 49). Native influences in decks of this type may also appear as one of many contributing to a thorough revision of Tarot guided by some larger ideological motive, as in Vicki Noble and Karen Vogel's *Motherpeace Tarot* (1981), Carol Bridges' *Medicine Woman Tarot* (1987), Rachel Pollack's *Shining Woman Tarot* (1992). All of these decks deviate from the standard appearance of Tarot because the artists have altered both Tarot and Native traditions to accommodate another purpose.

Deck Structure and Humanism

Decks emphasizing the human figure and a strong figure-ground contrast tend to suggest a humanistic approach to personal development. Various contemporary writers, including Joseph Campbell and Rachel Pollack, affirm the popular understanding of Tarot as part of the quest for a human-centered higher consciousness. Contemporary artists who chose to follow the Tarot structure and imagery frequently do so because they share that understanding. Some artists eschew the Tarot structure, imagery, and aesthetic in favor of the more generalized and flexible meditation deck because it allows them to better represent the importance of the individual's relationship with plants, animals, and the natural environment in the quest for higher consciousness.

The categorization and analysis of the Arthurian-Celtic decks considered here suggests that:

1. Artists wishing to emphasize the Arthurian cycle seem to prefer the Tarot format, while artists interested in more generalized Celtic traditions are likely to choose the more variable discursive type three or meditation deck formats;
2. Arthurian and Celtic Tarot decks emphasize the development of human consciousness in human society, even though the natural environment is shown as a source of much power;
3. Celtic decks, and particularly Celtic meditation and discursive type three Tarot decks, place much greater emphasis on nature in the development of human consciousness than do Arthurian decks; and
4. the emphasis on human- or non-human-centered approaches to personal development may be supported by the artistic style as well as the choice of the Tarot or meditation deck format.

While the meditation deck format does not preclude humanism, it appears that some artists turn to it when they seek an alternative to the social and hierarchical associations of Tarot. Celtic meditation decks, even more than the discursive type three Celtic Tarot decks, tend to eliminate or at least reduce references to humans, human society, and the human specifics of mythology. These decks propose that the deck user's development occur through the study or engagement of some aspect of nature. A decreased emphasis on the figure-ground distinction may be used as a means of de-emphasizing conventional humanism in favor of some different consciousness of the relationship between humans and the environment, both social and natural.

The Native decks show a similar emphasis on human society or nature which roughly coincides, as in the Arthurian and Celtic decks, with the Tarot and more

generalized meditation formats. It is significant that the deck which presents the most specific representation of the Arthurian-Celtic tradition is Ferguson's *Legend Tarot*, and the only Native deck representing a specific Native cosmology, the *Lakota Sweat Lodge Cards*, is a meditation deck. This choice is not surprising as the adaptation of Native culture to the Tarot structure necessarily requires a greater westernizing of that content, if only through the exercise of assigning Native equivalents to the western based Tarot. Unlike decks emphasizing particular cultural traditions as these ones do, multi-cultural decks more assertively suggest that particular cultural traditions, western and non-western alike, are all creative manifestations of universal archetypes and perhaps also that these traditions are now subordinate to a new cultural mainstream closely identified with those archetypes.

Conclusion

Tarot functions as a heterotopia within which various conceptualizations, particularly those of periodized culture and the individual, have accumulated: the feudal aspect is apparent in the deck structure and often the card labels and images; the modern in the grid and the use of depth model interpretations of personality, experience, and culture in the re-envisioning of the cards; and the post-modern in the hybridization of the feudal and the modern into a kind of text made up of ever interchangeable signs. The querent-reader strives, not to merely read these signs, but to empathize, commune, or to even more thoroughly enter the archetypal content of the cards by looking, reading, thinking, and living. Like the deck itself, this process is modern in that it implies a depth model interpretation of the images, but it is even more thoroughly post-modern in that it is intended to further the hybridization of categories: including those of time—the past, present and future; mind—consciousness and the unconscious; matter—the realistic and the fantastic; and form—the visual and the literary. It is, however, a transforming, rather than a merely hybridizing, intention in this mode of apprehension which moves the querent beyond such organizational strategies into the heterotopian Tarot.

Notes

Introduction

1. For information on the history of Tarot as a game and its occult uses, see Michael Dummett, *The Game of Tarot from Ferrara to Salt Lake City* (London: Gerald Duckworth & Co., 1980); and Ronald Decker, Thierry Depaulis, and Michael Dummett, *A Wicked Pack of Cards: The Origins of the Occult Tarot* (New York: St. Martin's Press, 1996). An essential source for all studies of Tarot is Stuart Kaplan's *The Encyclopedia of Tarot*, vol. I (1978), vol. II (1986), and vol. III (1990) (Stamford, CT: U.S. Games Systems).

2. On the importance and history of visualization, excluding meditation decks, see Mike Samuels, M.D., and Nancy Samuels, *Seeing with the Mind's Eye: The History, Techniques and Uses of Visualization* (Toronto: Random House, 1975).

3. Kaplan (based on research by Dr. Melinda Boyd Parsons), "Pamela Colman Smith: The Rider-Waite Artist," *The Encyclopedia of Tarot*, vol. III, 1–45.

4. See specifically Kaplan, "Early Symbolism of the Major Arcana," *The Encyclopedia of Tarot*, vol. II, 156.

5. Michael Dummett, *The Visconti-Sforza Cards* (New York: George Braziller, 1986) 11.

6. Kaplan, "Bonifacio Bembo and the

Fifteenth-Century Tarocchi Artists," *The Encyclopedia of Tarot*, vol. II, 123.

7. Dummett, *The Visconti-Sforza Cards* 12; Kaplan, 123.

8. D.J. Gifford, "Iconographical Notes Towards a Definition of the Medieval Fool," *Journal of the Warburg and Courtauld Institute* (1974): 74–5, 336–42.

9. Decker, *et al.*, *A Wicked Pack of Cards* 29–31.

10. Joseph Campbell, "Symbolism of the Marseilles Deck," *Tarot Revelations* 3rd edition (San Anselmo, CA: Vernal Equinox Press, 1987) 9–11.

11. Kaplan, "Minchiate Cards and Tarocco Siciliano Cards," *The Encyclopedia of Tarot*, vol. II, 256; and "Early Types of Tarocchi and Similar Playing Cards," *The Encyclopedia of Tarot*, vol. I, 35–59.

12. Decker, *et al.*, *A Wicked Pack of Cards* 40. The Fool of the Tarot trumps is of a different historical origin than the Joker which appears in the second half of the nineteenth century in the United States. Decker, *et al.*, *A Wicked Pack of Cards* 44.

13. Kaplan, "Early Printed Tarot Cards," *The Encyclopedia of Tarot*, vol. I, 124. See also Kaplan, "Pamela Colman Smith: The Rider-Waite Artist," *The Encyclopedia of Tarot*, vol. II, 1–45.

14. Decker, *et al.*, *A Wicked Pack of Cards* 29–31.

15. See Campbell, "Symbolism of the Marseilles Deck" 9–11, on Protestant influence affecting Tarot design.
16. Decker, *et al.*, *A Wicked Pack of Cards* 31.
17. Kaplan, "Early Symbolism of the Major Arcana," *The Encyclopedia of Tarot*, vol. II, 156. See also Stuart Kaplan's earlier *Tarot Classic* (Stamford, CT: U.S. Games Systems, 1972).
18. Antoine Court de Gébelin, *Monde primitif, analysé et comparé avec le monde moderne* (Primitive World, analysed and compared with the modern world) 8 (Paris, 1773–82) 365–410. This essay has been reprinted in *Court de Gébelin Le Tarot présenté et commenté par Jean-Marie Lhôte* (Paris: Berg International Editeurs, 1983). On le Monde primitif, see Ronald Grimsley, "Court de Gébelin and Le Monde primitif," *Enlightenment Studies in Honour of Lester G. Crocker*, eds. Alfred J. Bingham and Virgil W. Topazio (Oxford: Voltaire Foundation, 1979) 133–44. See also Cynthia Giles, *The Tarot: History, Mystery, and Lore* (1992; Toronto: Simon and Schuster, 1994) 22–5.
19. Decker, *et al.*, *A Wicked Pack of Cards* 27.
20. Arthur Edward Waite, *The Pictorial Key to the Tarot* (1910; York Beach, ME: Samuel Weiser, 1983) 299–300.
21. Sandor Konraad, *Classic Tarot Spreads* (Atglen, PA: Whitford Press, 1985) 81–82.
22. Kaplan, "Early Symbolism of the Major Arcana," *The Encyclopedia of Tarot*, vol. II, 156.
23. Information about this organization and its interpretation of Tarot are available in *The Golden Dawn as Revealed by Israel Regardie*, 6th edition (St. Paul, MI: Llewellyn Publications, 1993).
24. Giles, *The Tarot* 62.
25. Robert Wang, *An Introduction to The Golden Tarot* (York Beach, ME: Samuel Weiser, 1978) 21.
26. Maurice Tuchman, "Hidden Meanings in Abstract Art," *The Spiritual in Art: Abstract Painting 1890–1985* (New York: Abbeville Press and Los Angeles County Museum of Art, 1986) 19.
27. *Ibid.*
28. Alan Gowans, *Learning to See: Historical Perspectives on Modern Popular /Commercial Arts* (Bowling Green, OH: Bowling Green University Press, 1981) 19.
29. Alan Gowans, *The Unchanging Arts* (New York: J.P. Lippincott, 1971) 13.
30. Gowans, *Learning to See* 18.
31. For a history of changes in the political functions of art see Patricia Mainardi, *The Art and Politics of the Second Empire: The Universal Expositions of 1855 and 1867* (New Haven: Yale University Press, 1987).
32. *Encyclopaedia Britannica* 2 (1972) 484.
33. Contemporary methods for using Tarot in the context of personal development are described in Mary K. Greer's books, including *Tarot Mirrors: Reflections of Personal Meaning* (North Hollywood, CA: Newcastle Publishing, 1988); and *Tarot for Your Self: A Workbook for Personal Transformation* (North Hollywood, CA: Newcastle Publishing, 1984).
34. Raymond Williams, "The Metropolis and the Emergence of Modernism," *Unreal City: Urban Experience in Modern European Literature and Art*, eds. Edward Timms and David Kelley (Manchester: Manchester University Press, 1985) 14.
35. *Ibid.*, 17.
36. *Ibid.*, 14.
37. Frederic Jameson, *Postmodernism, or the Cultural Logic of Late Capitalism* (Durham: Duke University Press, 1991) 11–12, 58.
38. *Ibid.*, 14–16.
39. *Ibid.*, 12.
40. Roland Barthes, "The Death of the Author" (1968), trans. Stephen Heath, reprinted in *Image Music Text* (New York: The Noonday Press, 1993) 148.
41. William V. Dunning, *The Roots of Postmodernism* (Englewood Cliffs, NJ: Prentice Hall, 1995) 182–195. The "flatbed" theory is attributable to Leo Steinberg, *Other Criteria Confrontations with Twentieth-Century Art* (New York: Oxford University Press, 1972) 82–91. See also Donald M. Lowe, *History of Bourgeois Perception* (Chicago: University of Chicago Press, 1982).
42. Steinberg *Other Criteria*, 84.
43. Decks produced prior to 1990 are catalogued in Kaplan's *Encyclopedia of Tarot* by date of production and by availability. Rachel Pollack categorizes a number of the more recent decks included in the Kaplan encyclopedia in her book *The New Tarot: Modern Variations of Ancient Images* (Woodstock, NY: The Overlook Press, 1990) by whatever seems to be the primary descriptive feature of the deck. She identifies the *Dali Universal* (1983) and *Haindl Tarot* (1990) as "art" decks, the *Mythic Tarot* (1988) as a "storytelling" deck, the *Native*

American Tarot (1982) as a “cultural” deck, the *Motherpeace Tarot* (1981) as a “woman’s” deck, the *Voyager Tarot* (1985) as a “psychological” deck, and the *Magickal Tarot* (1992) as an “esoteric” deck. She describes “popular” decks, such as the *New Age Tarot* (1982), as decks which “avoid complex doctrines, they do not link the cards to external ideas, such as fantasy stories or cultural traditions, they do not present themselves as fine art for a specialist public. In short, they aim themselves at the average person who has an interest in Tarot.” However, as Pollack acknowledges, all decks mass-produced for marketing are a part of popular culture (37).

Chapter One—Tarot and Visual Art

1. Northrop Frye, *Anatomy of Criticism: Four Essays* (1957) (Princeton, NJ: Princeton University Press, 1971) 54.

2. Craig Owens, “The Allegorical Impulse” (1980), *Art After Modernism: Rethinking Representation*, ed. Brian Wallis (New York: The New Museum of Contemporary Art, 1984) 207–8.

3. *Ibid.*, 208–9.

4. See, for example, Carl Jung, “Foreword,” *The I Ching or Book of Changes*, trans. Richard Wilhelm, 3rd edition (Princeton, NJ: Princeton University Press, 1967); Jung, ed., *Man and His Symbols* (New York: Dell Publishing Co., 1968); Jung *Memories, Dreams, and Reflections*, trans. Richard and Clara Winston, revised edition (New York: Vintage Books, 1965).

5. Jung, *The Structure and Dynamics of the Psyche*, trans. R.F.C. Hull, 2nd edition (Princeton, N.J.: Princeton University Press, 1969) 185; Jung, *Civilization in Transition*, trans. R.F.C. Hull, 2nd edition (Princeton, NJ: Princeton University Press, 1970) 847.

6. Jung, *The Archetypes and the Collective Unconscious*, trans. R.F.C. Hull, 2nd edition (Princeton, NJ: Princeton University Press, 1968) 79.

7. *Ibid.*

8. *Ibid.*, 38–39.

9. Jung, *The Archetypes and the Collective Unconscious* 38.

10. Such references may be found

throughout Jung’s *The Archetypes and the Collective Unconscious* and *Symbols of Transformation*, 2nd edition (Princeton, NJ: Princeton University Press, 1967).

11. Jung, *The Archetypes and the Collective Unconscious* 6.

12. Jung gave special attention to the context in which the motif appears, but this precedent is not generally followed by contemporary artists. Jung, *Symbols of Transformation*; Jung, “The Practical Use of Dream-Analysis,” *Dreams* (Princeton, NJ: Princeton University Press, 1974) 104.

13. Jung, *The Archetypes and the Collective Unconscious* 343–344.

14. Sallie Nichols, *Jung and Tarot: An Archetypal Journey* (York Beach, MA: Samuel Weiser, 1980) 17.

15. *Ibid.*, 16.

16. *Ibid.*, 20.

17. *Ibid.*, 20.

18. Rachel Pollack, *Seventy-Eight Degrees of Wisdom: A Book of Tarot Part I: The Major Arcana* (Wellingborough, Northamptonshire: The Aquarian Press, 1980) 23.

19. *Ibid.*, 9.

20. Joseph Campbell, “Symbolism of the Marseilles Deck,” *Tarot Revelations*, 3rd edition (San Anselmo, CA: Vernal Equinox Press, 1987) 11.

21. *Ibid.*, 15.

22. *Ibid.*, 18.

23. Arthur E. Waite recognized the similarity between the “hallows” of that legend: the cup, lance, dish, and sword, and the suits of common playing cards which also serve as the minor arcana symbols of the Tarot. *The Holy Grail: The Galahad Quest in the Arthurian Literature* (1933) (New Hyde Park, NY: University Books, 1961).

24. Mildred Leake Day, “Joseph Campbell and the Power of Arthurian Myth,” *Popular Arthurian Traditions*, ed. Sally K. Slocum (Bowling Green, OH: Bowling Green State University Popular Press, 1992) 80–84.

25. See Dr. Irene Chad’s *Tarot and Individuation: Correspondences with Cabala and Alchemy* (York Beach, MA: Nicolas-Hays, 1994).

26. Campbell, “Symbolism of the Marseilles Deck” 12.

27. Jung, trans. R.F.C. Hull, *The Development of Personality* (Princeton, NJ: Princeton University Press, 1954) 198.

28. Some recent publications have made the medieval and Renaissance articulations of the belief in correspondences much more widely available. See, for example,

- David Fontana, *The Secret Language of Symbols* (San Francisco: Chronicle Books, 1994); and especially Alexander Roob, *Alchemy and Mysticism* (New York: Taschen, 1997) and James Wasserman, *Art and Symbols of the Occult: Images of Power and Wisdom* (Rochester, VT: Destiny Books, 1993).
29. Louis MacNeice, *Astrology* (Garden City, NY: Doubleday, 1964) 106–128.
30. Underwood Dudley, *Numerology: Or, What Pythagoras Wrought* (The Mathematical Association of America, 1997) 5.
31. *Ibid.*, 25.
32. See Ralph W.V. Elliott, *Runes: An Introduction* (Manchester: Manchester University Press, 1971); R.I. Page, *An Introduction to English Runes* (London: Methuen & Co., 1973); and Page, *Runes* (Berkeley: University of California Press and the British Museum, 1988).
33. Richard Wilhelm's translation is still popular in the west. *The I Ching or Book of Changes*, trans. Richard Wilhelm, foreword by Carl Jung, 3rd edition (Princeton, NJ: Princeton University Press, 1967).
34. See Faith Javane and Dusty Bunker's *Numerology and The Divine Triangle* (West Chester, PA: Whitford Press, 1980), for a lengthy discussion of numerological interpretations of the *Rider-Waite* Tarot.
35. Stuart Kaplan, "Sequence and Titles of the Major Arcana Cards," *The Encyclopedia of Tarot*, vol. II (Stamford, CT: U.S. Games Systems, 1986) 183.
36. Bill Butler, *Dictionary of the Tarot* (New York: Schocken Books, 1975) 140–144.
37. *Ibid.*, 150–3.
38. Johanna Sherman, *The Sacred Rose Tarot* [pamphlet © 1982] (Stamford, CT: U.S. Games Systems) 17.
39. Butler, *Dictionary of the Tarot* 162–166.
40. *Ibid.*, 153–9.
41. Kaplan, "Pamela Colman Smith: The Rider-Waite Artist," *The Encyclopedia of Tarot*, vol. II 1–45.
42. For art and the occult around the turn of the century and later, see the numerous essays in the exhibition catalogue *The Spiritual in Art: Abstract Painting 1890–1985* (New York: Abbeville Press and Los Angeles County Museum of Art, 1986).
43. Elizabeth Prelinger, "The Art of the Nabis: From Symbolism to Modernism," *The Nabis and the Parisian Avant-Garde*, ed. Patricia Eckert Boyer (New Brunswick: Rutgers University Press, 1988) 82.
44. Albert Aurier, "Symbolism in Painting: Paul Gauguin," 1891; *Theories in Modern Art*, ed. Herschel B. Chipp (Los Angeles: University of California Press, 1968) 92.
45. Paul Gauguin, "Manao Tupapau (The Spirit of the Dead Watching)" 1892, *Theories of Modern Art*, ed. Chipp 67–69.
46. Bernard Dorival, "Sources of Art of Gauguin from Java, Egypt and Ancient Greece," *The Burlington Magazine* 93.577 (April 1951): 118–122.
47. Robert Goldwater, *Symbolism* (New York: Harper and Row Publishers, 1979) 105. See also Robert P. Welsh, "Sacred Geometry: French Symbolism and Early Abstraction," *The Spiritual in Art Abstract Painting 1890–1985* (Los Angeles County Museum of Art; and New York: Abbeville Press, 1986) 63–87.
48. Prelinger "The Art of the Nabis" 100, 113.
49. Laurinda S. Dixon, "Art and Music at the Salons de la Rose & Croix, 1892–1897," *The Documented Image: Visions in Art*, eds. Gabriel P. Weisberg and Laurinda S. Dixon (New York: Syracuse University Press, 1987) 168.
50. Prelinger "The Art of the Nabis" 100, 113.
51. *Ibid.*, 84.
52. Donald E. Gordon, "On the Origin of the Word 'Expressionism,'" *Journal of the Warburg and Courtauld Institutes* 29 (1966): 368.
53. Edward Lucie-Smith, *Symbolist Art* (New York: Praeger Publishers, 1972) 16–18.
54. *Ibid.*, 15.
55. W.J.T. Mitchell, *Blake's Composite Art: A Study of Illuminated Poetry* (Princeton: Princeton University Press, 1978) 16–17, 20.
56. Eric Rothstein, "Ideal Presence and Non Finito in Eighteenth-Century Aesthetics," *Eighteenth Century Studies* 9 (1976): 324.
57. *Ibid.*, 328.
58. Gerald A. Gladstein, "The Historical Roots of Contemporary Empathy Research," *Journal of the History of the Behavioral Sciences* 20 (Jan. 1984): 52; Jorgen B. Hunsdahl, "Concerning Einfühlung (Empathy): A Concept Analysis of its origin and Early Development," *Journal of the History of the Behavioural Sciences* III.2 (1967): 180–191; Melvin Rader, ed., *A Modern Book of Esthetics: An Anthology* (1935; Holt, Rinehart and Winston, 1960); and Milton C. Nahm, ed., *Readings in Philosophy of Art and Aesthetics* (Englewood Cliffs, NJ: Prentice-Hall, 1975).

59. Rader, *A Modern Book of Esthetics* 367–8.

60. According to aesthetician Melvin Rader, Vernon Lee was “the most original proponent of empathy writing in English” Rader, 368. Vernon Lee was the pen-name of Violet Paget (1856–1935). Vernon Lee, “Empathy,” *A Modern Book of Esthetics*, ed. Rader 371.

61. Theodor Lipps (1851–1941), “Empathy, Inner Imitation, and Sense Feeling,” 1903; *A Modern Book of Esthetics*, ed. Rader 375.

62. Wilhelm Worringer, *Abstraction and Empathy: A Contribution to the Psychology of Style* (1906; New York: The World Publishing Company, 1967). See also Rudolf Arnheim, “Wilhelm Worringer on Abstraction and Empathy,” *New Essays on the Psychology of Art* (Berkeley: University of California Press, 1986) 50–62.

63. *Ibid.*, 17.

64. *Ibid.*, 4–5.

65. Gordon, “On the Origin” 377.

66. *Ibid.*, 379.

67. Andre Breton, *Surrealism and Painting* (1965; London: Macdonald, 1972).

68. Breton, “Autodidacts called ‘Naives’” (1942) *Environs in Surrealism and Painting* 294. It is a widely held opinion, however, that the Surrealists only managed to turn Freudian images into literary devices that were comprehensible only to those conversant in Freudian psychology.

69. Sigmund Freud, “The Uncanny” (1919), trans. James Strachey, *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, vol. XVII (London: Hogarth Press, 1955); rpt. in *Art and Literature* (Harmondsworth, Middlesex, England: Penguin Books, 1985) 367.

70. *Ibid.*, 365.

71. *Ibid.*, 359–360.

72. *Ibid.*, 373.

73. Nicholas Royle, *Telepathy and Literature: Essays on the Reading Mind* (Cambridge MA: Basil Blackwell, 1991) 2.

74. Freud discussed telepathy in four essays: “Psychoanalysis and Telepathy” (1921), “Dreams and Telepathy” (1922), “The Occult Significance of Dreams” (1925), and “Dreams and Occultism” (1933). James Strachey, “Editor’s Note” to “Psychoanalysis and Telepathy,” in Sigmund Freud, *The Standard Edition of the complete psychological works of Sigmund Freud*, vol. 18, 175–6.

75. Sigmund Freud, “Psychoanalysis and Telepathy” (1921), trans. James Strachey, *The Standard Edition of the Complete Works of Sigmund Freud*, 18 (London: The Hogarth Press, 1964) 173–93.

76. Sigmund Freud, “The Occult Significance of Dreams” (1925), trans. James Strachey, *The Standard Edition of the Complete Works of Sigmund Freud*, 19 (London: The Hogarth Press, 1964) 136.

77. Sigmund Freud, “Dreams and Occultism” (1933), trans. James Strachey, *The Standard Edition of the Complete Works of Sigmund Freud*, 22 (London: The Hogarth Press, 1964) 36.

78. *Ibid.*, 39.

79. Daniel Steur, “Following Telepathy along Riverbeds and Maelstroms: Freud, Wittgenstein, and Benjamin on Language and Communication,” *Metaphor and Rational Discourse*, ed. and intro. Daniel Steur (Tubingen, Germany: Niemeyer, 1997) 79.

80. Raymond Tallis, “The Mirror Stage: A Critical Reflection,” *Trivium* 21 (Summer 1986) 5–44.

81. Jacques Lacan, *Ecrits A Selection*, trans. Alan Sheridan (New York: W.W. Norton, 1977) 2.

82. *Ibid.*, 4.

83. *Ibid.*, 1–5.

84. *Ibid.*, 2.

85. *Ibid.*, 6.

86. *Ibid.*, 5, 210.

87. Elizabeth Josephine Gill, *The Gill Tarot* [book © 1996] (Stamford, CT: U.S. Games Systems) 5.

88. Robert Knott, “The Myth of the Androgyne,” *Artforum* (Nov. 1975): 38.

89. *Ibid.*, 39.

90. *Ibid.*, 42.

91. Francette Pacteau, “The Impossible Referent: Representations of the Androgyne,” *Formations of Fantasy*, eds. Victor Burgin, et al. (New York: Methuen, 1986) 63.

92. *Ibid.*, 66.

93. Rosemary Ellen Guiley and Robert Michael Place (artist), *The Alchemical Tarot* [book] (London: Thorsons (An imprint of HarperCollins Publishers), 1995) 106.

94. Elizabeth Cowling, “The Eskimo, the American Indians and the Surrealists,” *Art History* 1.4 (Dec. 1978): 484–500; Evan Maclyn Maurer, “Dada and Surrealism,” *Primitivism in 20th Century Art: Affinity of the Tribal and the Modern*, vol. II, ed. William Rubin (New York: The Museum of Modern Art, 1984) 535–594.

95. Whitney Chadwick, "Eros or Thanatos—The Surrealist Cult of Love Reexamined," *Artforum* (Nov. 1975): 46 ff.
96. Chadwick, *Women Artists and the Surrealist Movement* (1985; London: Thames and Hudson, 1991) 124.
97. Gloria Feman Orenstein, "The Methodology of the Marvelous," *Symposium* 42 (1989): 332.
98. Chadwick *Women Artists and the Surrealist Movement*, 78–79. For general discussions of women and surrealism see also Estella Lauter, *Women as Mythmakers: Poetry and Visual Art by Twentieth-Century Women* (Bloomington: Indiana University Press, 1984); Estella Lauter and Carol Schreier Rupprecht, *Feminist Archetypal Theory: Interdisciplinary Re-Visions of Jungian Thought* (Knoxville: The University of Tennessee Press, 1985); and Mary Ann Caws, Rudolf E. Kuenzli, and Gwen Raaberg, eds., *Surrealism and Women* (Cambridge: The MIT Press, 1991).
99. Salvador Dali, *Salvador Dali's Tarot* [© 1983] (Spain: Distribucions d'art surrealista).
100. R.J. Stewart, *The Dreampower Tarot* [book] (San Francisco: The Aquarian Press, 1993) 5.
101. *Ibid.*, 7.
102. *Ibid.*, 8.
103. Jyoti (artist) and David McKie, *The Healing Earth Tarot* [book] (St Paul: Llewellyn Publishers, 1994) xiv.
104. Tracy Hoover, *The Ancestral Path Tarot* [book © 1996] (Stamford, CT: U.S. Games Systems, 1996).
105. Guiley and Place, *The Alchemical Tarot* 8.
106. *Ibid.*, 8.
107. *Ibid.*, 14.
108. Melanie Gendron, *The Gendron Tarot* [pamphlet © 1997] (Stamford, CT: U.S. Games Systems, 1997) 9–10.
109. Amber Jayanti, "About Melanie Gendron," *The Gendron Tarot* [pamphlet] (Stamford, CT: U.S. Games Systems, 1997) 4–7.
110. Liz Greene, Tricia Newell (artist), and Juliet Sharman-Burke, *Mythic Tarot* [book] (Toronto: Stoddard Publishing Co., 1988) 10.
111. *Ibid.*, 11.
112. John Astrop and Caroline Smith, *Elemental Tarot* [book] (New York: St. Martin's Press, 1999) 46.
113. Some of the discussion of categories of art presented in this section was previously published in my paper "Looking at Native Art through Western Art Categories," *Journal of Aesthetic Education* 34.2 (Summer 2000): 89–98.
114. Roger Fry, "An Essay in Aesthetics" (1909); *Vision and Design* (1920; Scarborough, Ontario: New American Library, 1974) 30.
115. Clive Bell, *Art: The Classic Manifesto on Art, Society, and Aesthetics* (1914; Toronto: Oxford University Press, 1987) 8.
116. *Ibid.*, 8.
117. *Ibid.*, 25–27.
118. Fry "An Essay in Aesthetics" 302. For discussion of Fry's approach to the aesthetic experience, see Berel Lang, "Significance or Form: The Dilemma of Roger Fry's Aesthetic," *The Journal of Aesthetics and Art Criticism*, XXI.2 (Winter 1962): 167–175.
119. Clement Greenberg, "Modernist Painting" (1960), in *Clement Greenberg: The Collected Essays and Criticism Volume 4 Modernism with a Vengeance 1957–1969* (Chicago: The University of Chicago Press, 1995) 85–93.
120. *Ibid.*, 86.
121. See, in addition to Greenberg on this subject, Michael Fried, "Art and Objecthood," *Artforum* (Summer 1967). Although his numerous discussions invariably treat quality in art as a matter of form, Greenberg always maintained his underlying conviction that "feeling is all."
122. Blake McKendry, *Folk Art: Primitive and Naïve Art in Canada* (Toronto: Methuen, 1983) 80.
123. *Ibid.*, 9.
124. *Ibid.*, 26.
125. Martin S. Lindauer, "Towards a Popular Aesthetics," *Journal of Popular Culture* 25.2 (Fall 1991): 57–68.
126. Martin Lindauer, "Responses to Cheap Art," *Empirical Studies of the Arts* 8 (1990): 95–110.
127. Lindauer, "Towards a Popular Aesthetics" 61.
128. Lindauer, "Towards a Popular Aesthetics" 59–60.
129. Tomas Kulka, "Kitsch," *British Journal of Aesthetics* 28.1 (Winter 1988): 18.
130. Clement Greenberg, "Avant-Garde and Kitsch" (1939), *Art and Culture: Critical Essays* (Boston: Beacon Press, 1965) 3–21.
131. *Ibid.*, 10.
132. Kulka, "Kitsch" 26.
133. *Ibid.*, 19–20, 22–23.

134. Susan Sontag, "Notes on Camp," *A Susan Sontag Reader* (New York: Vintage Books, 1982) 106–107.

135. Rudolf Arnheim, *The Power of the Center: A Study of Composition in the Visual Arts* (Berkeley: University of California Press, 1982) 52.

136. *Ibid.*, 53–4.

137. *Ibid.*, 54.

138. Rosalind Krauss, "Grids" (1978), *The Originality of the Avant-Garde and Other Modernist Myths* (Cambridge: The MIT Press, 1986) 9–10.

139. *Ibid.*, 22.

140. *Ibid.*, 13.

141. *Ibid.*, 16–17.

142. Douglas Crimp, "Pictures" (1979), *Art After Modernism: Rethinking Representation*, ed. Brian Wallis (New York: The New Museum of Contemporary Art and David R. Godine, Publisher, Boston, 1984) 176.

143. Corinne Robins, *The Pluralist Era American Art, 1968–1981* (New York: Harper and Row Publishers, 1984) 131–2.

144. John Perreault, "Issues in Pattern Painting," *Artforum* (Nov. 1977): 33–6.

145. *Ibid.*

146. Barbara G. Walker, *The Woman's Encyclopedia of Myths and Secrets* (New York: HarperCollinsPublishers, 1983); and *The Woman's Dictionary of Symbols and Sacred Objects* (San Francisco: Harper and Row Publishers, 1988).

Walker's books are cited in Buffie Johnson, *Lady of the Beasts: Ancient Images of the Goddess and Her Sacred Animals* (San Francisco: Harper and Row Publishers, 1981) begun in 1943; Elinor W. Gadon's *The Once and Future Goddess* (Toronto: Harper and Row, 1989), Monica Sjoo and Barbara Mor, *The Great Cosmic Mother: Rediscovering the Religion of the Earth* (1975; revised edition, HarperCollinsPublishers, 1991); Carolyne, Larrington, ed., *The Feminist Companion to Mythology* (London: HarperCollinsPublishers, 1992); Estella Lauter, *Women as Myth-makers: Poetry and Visual Art by Twentieth-Century Women* (Bloomington: Indiana University Press, 1984). In these and other books, images from different cultures and sources are often juxtaposed in order to emphasize both the multi-faceted and the archetypal possibilities of the Goddess.

147. *Ibid.*, 346. Mark P.O. Morford and Robert J. Lenardon likewise consider the multi-faceted nature of the Goddess as expressions of concepts ranging from fer-

tility, to spiritual communion and love in *Classical Mythology*, 4th edition (New York: Longman, 1991) 33.

148. Jung, *The Archetypes and the Collective Unconscious* 185–6.

149. Jung, "The Practical Use of Dream-Analysis," *Dreams* 106.

150. Jung, *Symbols of Transformation* 218–219.

151. Morford and Lenardon, *Classical Mythology* 151.

152. Erich Neumann, *The Great Mother: An Analysis of the Archetype* (1955), trans. Ralph Manheim, 2nd edition (Princeton, NJ: Princeton University Press, 1963) 56, 57.

153. Barbara Walker, like Jung believes the dual form of the Goddess represented by Demeter and Persephone was actually an abbreviation of the triple Goddess which included Kore who represented the virgin and creator aspect of the Goddess, while Demeter personified the mother preserver and Persephone personified the Destroyer or crone. Jung, *The Archetypes and Collective Unconscious* 182; Walker, *The Woman's Encyclopedia of Myths and Secrets* 218.

Jung also found evidence of the triple Goddess in psychological analysis: "Not only is the figure of Demeter and the Kore in its three-fold aspect as maiden, mother, and Hecate not unknown to the psychology of the unconscious, it is even something of a practical problem. The 'Kore' has her psychological counterpart in those archetypes which I have called the self or supraordinate personality on the one hand, and the anima on the other," *The Archetypes and the Collective Unconscious* 182. Johnson believes the complete Goddess is not three-part but four-part: maiden, mother, crone and death Goddesses, Johnson, *Lady of the Beasts* 2.

154. Walker, *The Woman's Encyclopedia of Myths and Secrets* 1018–1019; Graves refers to numerous triadic versions of the Goddess and their further division into nine. Robert Graves, *The Greek Myths*, combined edition (Toronto: Penguin Books, 1992) 14. The triangle itself was sometimes used as a symbol of the triple Goddess. Gimbutas observes the use of the triangle to symbolize the Goddess from the neolithic period. Marija Gimbutas, *The Language of the Goddess* (New York: Harper and Row, Publishers, 1989) 237–245.

155. Morford and Lenardon discuss the apparently obscure origins of some classi-

cal goddesses and the possibility that some of the less important deities may once have had stronger independent personalities and “may actually represent various manifestations of Artemis’ own complex nature.” Morford and Lenardon 151; See also virtually every section pertaining to Greek goddesses in Graves, *The Greek Myths* 14 and entries 10.1, 22.1, 24.1, 25.2.

156. Morford and Lenardon, *Classical Mythology* 182.

157. Neumann, *The Great Mother* 277–8. See also Johnson, *Lady of the Beasts* 139–140.

158. *Ibid.*, 280.

159. Vicki Noble, *Motherpeace: A Way to the Goddess through Myth, Art and Tarot* (New York: HarperCollins Publishers, 1994) 129.

160. Jung, *Symbols of Transformation* 266. See also 209.

161. Rachel Pollack, *Shining Woman Tarot Guide* [book] (London: The Aquarian Press, (An imprint of HarperCollinsPublishers), 1992) 12–13.

162. *Ibid.*, 65.

163. *Ibid.*, 16.

164. *Ibid.*, 60.

165. *Ibid.*, 13.

166. *Ibid.*, 17–18.

167. *Ibid.*, 29.

168. *Ibid.*, 16.

169. Carol Bridges, *The Medicine Woman Inner Guidebook* [book] (Stamford, CT: U.S Games Systems, 1991) 31.

170. *Ibid.*, 114.

171. *Ibid.*, 100.

172. *Ibid.*, 43.

173. Charles Jencks, “The Post-Modern Agenda,” *The Post-Modern Reader*, ed. Charles Jencks (New York: St Martin’s Press, 1992) 33.

174. *Ibid.*, 34; See also David Harvey, “The Condition of Postmodernity,” *The Post-Modern Reader*, ed. Charles Jencks (New York: St Martin’s Press, 1992) 304; and Ihab Hassen, in Buryn, *Paracriticisms: Seven Speculations of the Times* (Urbana: University of Illinois Press, 1985) 123–4.

175. Jencks, “The Post-Modern Agenda” 13.

176. Jencks, “The Post-Modern Agenda” 13.

177. Jean Baudrillard, “The Ecstasy of Communication,” *The Post-Modern Reader*, ed. Charles Jencks (New York: St. Martin’s Press, 1992) 151.

178. *Ibid.*, 156.

179. Roland Barthes, “The Death of the

Author” (1968), trans. Stephen Heath, reprinted in *Image Music Text* (New York: The Noonday Press, 1993) 142–3.

180. *Ibid.*, 148.

181. Richard Hertz, “Introduction” *Theories of Contemporary Art* (Englewood Cliffs, NJ: Prentice-Hall, 1985) vi. See Corinne Robins, *The Pluralist Era: American Art, 1968–1981* (New York: Harper and Row Publishers, 1984) for a documentation of post-modernist art with a particular emphasis on cultural “pluralism.”

182. Hal Foster, “Against Pluralism,” *Recodings: Art, Spectacle, Cultural Pluralism* (Seattle: Bay Press, 1985) 13–32.

183. Rauschenberg and Laurie Anderson are two artists who demonstrate this characteristic of postmodernist art. See Craig Owens, “The Allegorical Impulse,” *Art After Modernism Rethinking Representation*, ed. Brian Wallis (New York: The New Museum of Contemporary Art, 1984) 203–35.

184. Gregory L. Ulmer, “The Object of Post-Criticism,” *The Anti-Aesthetic Essays on Postmodern Culture*, ed. Hal Foster (Seattle: Bay Press, 1989) 91, 96.

185. Frederic Jameson, “Postmodernism and Consumer Society,” *The Anti-Aesthetic Essays on Postmodern Culture*, ed. Hal Foster (Seattle: Bay Press, 1989) 113–116.

186. Ed Buryn, *The William Blake Tarot: Of the Creative Imagination* [book © 1995] (New York: Harper, San Francisco, 1995) 2.

187. Donald Kuspit, “Collage: The Organizing Principle of Art in the Age of Relativity of Art,” *The New Subjectivism: Art in the 1980s* (Ann Arbor: UMI Research Press, 1988) 511–12.

188. *Ibid.*, 512.

189. *Ibid.*

190. Katherine P. Ewing discusses the perceptions individuals have of themselves as a unified whole as an illusion. She argues that the “self” of any given moment may be displaced by another and that the person is often “unaware of these shifts and inconsistencies and may experience wholeness and continuity despite their presence.” See “The Illusion of Wholeness: Culture, Self, and the Experience of Inconsistency,” *Ethos*, 18.3 (Sept. 1990): 251.

191. Meira Likierman, “Clinical Significance of Aesthetic Experience,” *International Review of Psychoanalysis*, 16, part 2 (1989): 133.

Chapter Two—Tarot and Literature

1. Ralph Cohen (1989) specifically suggests that it may be useful to consider modern and post-modern literature as styles associated with certain historical periods, but not limited to them. Ralph Cohen, "Do Postmodern Genres Exist?" in *Postmodern Genres*, ed. Marjorie Perloff (Norman: University of Oklahoma Press, 1989) 11–27.

2. Raymond Williams observes that during this period there is a "proliferation of 'genres' and 'subgenres' of a new kind: not the formal generalizations of epic, lyric, and dramatic, but (to quote from a current encyclopedia) 'novel, picaresque novel, romance, short-story, comedy, tragedy, melodrama, children's literature, essay, humour, journalism, light verse, mystery and detective stories, oratory, parody, pastoral, proverb, riddle, satire, science fiction.'" Raymond Williams, *Marxism and Literature* (New York: Oxford University Press, 1977) 181.

3. *Ibid.*, 145–7.

4. Kern explains that the Greeks understood fantasy to "refer to images retained in the mind after perception: these might appear haphazardly (what we would call *daydreaming*) or intentionally (what we would call *imagining*). In either case the images are presented before the mind's eye. For the Greeks this was a matter of epistemology, not of literary genre." Gary Kern, "The Search for Fantasy: From Primitive Man to Pornography," *Bridges to Fantasy*, eds. George E. Slusser, Eric S. Rabkin and Robert Scholes (Carbondale: Southern Illinois University Press, 1982) 184.

5. Colin Manlove, *The Fantasy Literature of England* (New York: St. Martin's Press, 1999) 2, 38.

6. Thomas Kavanagh, "The Libertine's Bluff: Cards and Culture in Eighteenth-Century France," *Eighteenth-Century Studies* 33.4 (2000): 514.

7. Roland Barthes, *Mythologies*, trans. and selections by Annette Lavers from the 1957 original French *Mythologies* (Toronto: Paladin Grafton Books, 1983) 124.

8. Steven Connor, "Postmodernism and Literature," *Postmodernist Culture: An Introduction to Theories of the Contemporary* (Oxford: Basil Blackwell, 1989) 103–1.

9. Michael Bakhtin, *The Dialogic Imagination Four Essays*, trans. Caryl Emerson and Michael Holquist (1981; Austin: University of Texas Press, 1990) 324.

10. *Ibid.*, 336.

11. *Ibid.*, 332–3.

12. Lennard Davis, *Factual Fictions: The Origins of the English Novel* (New York: Columbia University Press, 1983) 40.

13. As Ros Ballaster has amply demonstrated, these distinctions were created and upheld in the later eighteenth century as informative of the patriarchal and middle class interests of Enlightenment society. Ros Ballaster, "Romancing the Novel: Gender and Genre in Early Theories of the Narrative," *Living by the Pen: Early British Women Writers*, ed. Dale Spender (New York: Teacher's College Press, 1992) 188–200.

14. Ian Watt, *The Rise of the Novel: Studies in Defoe, Richardson and Fielding* (Berkeley: University of California Press, 1967) 9–32.

15. *Ibid.*, 191.

16. J. Paul Hunter, *Before Novels: The Cultural Contexts of Eighteenth Century English Fiction* (New York: W.W. Norton, & Co., 1990) 203.

17. *Ibid.*, 303.

18. Roger Chartier, "Introduction," *A History of Private Life, III: Passions of the Renaissance*, ed. Roger Chartier (Cambridge: The Belknap Press of Harvard University Press, 1989) 165.

19. J.W. Rogerson, "Slippery Words: Myth" (1978–79), *Sacred Narrative Readings in the Theory of Myth*, ed. Alan Dundes (Berkeley: University of California Press, 1984) 65.

20. Theodore H. Gaster, "Myth and Story" (1954), *Sacred Narrative Readings in the Theory of Myth*, ed. Alan Dundes (Berkeley: University of California Press, 1984) 125–8.

21. Rogerson, "Slippery Words: Myth" 65.

22. Lord Raglan, "The Hero: A Study in Tradition, Myth and Drama, Part II" (1936), *Quest of the Hero* (Princeton, NJ: Princeton University Press, 1990) 138. See Robert A. Segal's introduction to this book for methodological approaches to the study of the hero, including a discussion of Rank, Raglan, Jung, and, of course, Joseph Campbell.

23. Claude Lévi-Strauss, "The Structural Study of Myth," *Structural Anthropology*, trans. Claire Jacobson and Brooke Grund-

- fest Schoepf (New York: Basic Books, 1963) 214.
24. *Ibid.*, 216.
25. Raglan, "The Hero" 146.
26. For information on the archetypal content of the grail legend, see Emma Jung and Marie-Louise von Franz, *The Grail Legend* (1980), trans. Andrea Dykes (Boston: Sigo Press, 1986).
27. Bernhard D. Harder, "Cradle of the Gods: The Birth of the Hero in Medieval Narrative," *The University of Windsor Review* X.1 (Fall-Winter 1974): 45–54.
28. Andrew Welsh, "Doubling and Incest in the Mabinogi," *Speculum: A Journal of Medieval Studies* 65 (1990): 344–62.
29. Elizabeth Hanson-Smith, "Pwyll Prince of Dyfed: The Narrative Structure," *Studia Celtica* 16–17 (1981–82): 126–34.
30. J.K. Bollard, "The Structure of the Four Branches of the Mabinogi," *Transactions of the Honourable Society of Cymmrodorion* (1975–76): 250–76; and "The Role of Myth and Tradition in The Four Branches of the Mabinogi," *Cambridge Medieval Celtic Studies* 6 (Winter 1983): 67–86.
31. Bakhtin, *The Dialogic Imagination* 97–8.
32. *Ibid.*, 97.
33. *Ibid.*, 8.
34. Northrop Frye, *Anatomy of Criticism: Four Essays* (1957; Princeton: Princeton University Press, 1971) 203.
35. Sigmund Freud, "The Uncanny" (1919), *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, vol. XVII (London: Hogarth Press, 1955); rpt. in *Art and Literature* (Harmondsworth, Middlesex, England: Penguin Books, 1990) 356–7, 364–5.
36. Rosemary Jackson, "Narcissism and Beyond: A Psychoanalytic Reading of Frankenstein and Fantasies of the Double," *Aspects of Fantasy: Selected Essays from the Second International Conference on the Fantastic in Literature and Film*, ed. William Coyle (Westport, CT: Greenwood Press, 1981) 45–7.
37. Karen Schaafsma, "Wondrous Vision: Transformation of the Hero in Fantasy through Encounter with the Other," *Aspects of Fantasy: Selected Essays from the Second International Conference on the Fantastic in Literature and Film*, ed. William Coyle (Westport, CT: Greenwood Press, 1981) 62–5.
38. *Ibid.*, 63.
39. *Ibid.*, 64–5.
40. Erich Neumann, *The Great Mother: An Analysis of the Archetype* (1955), trans. Ralph Manheim, 2nd edition (Princeton, NJ: Princeton University Press, 1963) 34–35, 80; Mark P.O. Morford and Robert J. Lenardon, *Classical Mythology*, 4th edition (New York: Longman, 1991) 360–366; Robert Graves, *The Greek Myths*, combined edition (Toronto: Penguin Books, 1992) 105.3.
41. This kind of allegory is what Frye calls "naive allegory." Frye, *Anatomy of Criticism: Four Essays* 90–92. In addition to mythology, Manlove believes that allegory, such as is found in Langland's *Piers Plowman* (1360–75) and dream vision, such as is found in Chaucer's *The House of Flame* (1380), are also important sources for the development of English fantasy. Manlove, *The Fantasy Literature of England* 18–19.
42. Alan Gowans, *Learning to See: Historical Perspectives on Modern Popular / Commercial Arts* (Bowling Green, OH: Bowling Green University Popular Press, 1981) 183, 214, 473.
43. Gowans, *Learning to See* 474.
44. Gowans, *Learning to See* 297.
45. Michel Foucault, "Of Other Spaces: Utopias and Heterotopias," 1985–86; *Rethinking Architecture: A Reader in Cultural Theory*, ed. Neil Leach (New York: Routledge, 1997) 352.
46. Louis Marin, "Disneyland A Degenerate Utopia," *Glyph* 1 (1977): 51, 53–5.
47. Michael Holquist, "How to Play Utopia," *Yale French Studies* 41 (1968): 110–11.
48. Foucault, "Of Other Spaces" 350.
49. Early examples of utopias include Thomas More's *Utopia*, written in Latin in 1516 and translated into English in 1551; Margaret Cavendish's (1626–1673) *The Blazing World* (1666); and Henry Neville's *The Isle of the Pines* (1668).
50. Foucault, "Of Other Spaces" 355.
51. Foucault, "Of Other Spaces" 354.
52. Foucault, "Of Other Spaces" 353, 355–6.
53. Pfaelzer argues that feminist utopias treat autonomy as an unnatural state for individuals and "are organized around social projections of intersubjectivity." Jean Pfaelzer, "Subjectivity as Feminist Utopia," *Utopian and Science Fiction by Women: Worlds of Difference*, eds. Jane L. Donawerth and Carol A. Kolmerten (Syracuse: Syracuse University Press, 1994) 100.
54. Michael Seidel, "Satire, lampoon, libel, slander," *The Cambridge Companion to English Literature 1650–1740*, ed. Steven N.

Zwicker (Cambridge: Cambridge University Press, 1998) 36.

55. The heterotopian garden figures prominently in both amatory and “pious” fiction throughout the century; the amatory plot typically involving a young woman yielding control to an amorous lover and that of the pious narrative involving the yielding of control to a divine being. April London observes that in pre-1740 novels, such as those by Mary Delariviere Manley and Haywood, “the actual and symbolic terrain of the garden [stands] analogically for the condition of their heroines and their relation to the world beyond,” while later works, such as *Pamela* (1740–2), have heroines who are “set in apposition to an enclosed ‘natural’ world.” April London, “Placing the Female: The Metonymic Garden in Amatory and Pious Narrative, 1700–1740.” In Mary Anne Schofield and Cecilia Macheski, eds., *Fetter’d or Free? British Women Novelists, 1670–1815* (Ohio University Press, 1986) 102.

56. Patricia Whiting, “Literal and Literary Representations of the Family in The Mysteries of Udolpho,” *Eighteenth-Century Fiction* 8.4 (July 1996): 492.

57. Margaret Anne Doody, “Deserts, Ruins and Troubled Waters: Female Dreams in Fiction and the Development of the Gothic Novel,” *Genre* 10 (1977): 530–1.

58. *Ibid.*, 532.

59. *Ibid.*, 554.

60. Karen Kuyendall, *Tarot of the Cat People* [book © 1991] (Stamford, CT: U.S. Games Systems, 1991) 11.

61. *Ibid.*, 30.

62. Rufus Camphausen and Apolonia Van Leeuwen, *Tree-of-Life Tarot* [pamphlet © 1983] (Neuhausen, Switzerland: AGM AGMüller) 3–4.

63. *Ibid.*, 14–16.

64. Rudolph Arnheim, “The Perception of Maps,” *New Essays on the Psychology of Art* (Berkeley: University of California Press, 1986) 194.

65. *Ibid.*, 195.

66. *Ibid.*, 195–6.

67. Among the earliest gothic tales is Eliza Haywood’s “The Distress’d Orphan; or, Love in a Mad-House” (1726). The most frequently cited exemplars are: Horace Walpole’s classic *The Castle of Otranto: A Gothic Tale* (1764), usually considered the first fully gothic novel and the one from which the genre got its name; Anne Rad-

cliffe’s *The Mysteries of Udolpho* (1794), possibly the most frequently cited gothic novel; Matthew G. Lewis’s *The Monk* (1796), the prototypical gothic “pot-boiler”; and Jane Austen’s *Northanger Abbey* (1818), the genre’s favored parody.

68. Linda Bayer-Berenbaum, *The Gothic Imagination: Expansion in Gothic Literature and Art* (Toronto: Associated University Presses, 1982) 21.

69. Jon Thompson, *Fiction, Crime, and Empire: Clues to Modernity and Postmodernism* (Chicago: University of Illinois Press, 1993) 34.

70. Fred Botting, *Gothic* (New York: Routledge, 1996) 3.

71. Devendra P. Varma, “Quest of the Numinous: The Gothic Flame,” *Literature of the Occult A Collection of Critical Essays*, ed. Peter B. Messent (Englewood Cliffs, NJ: Prentice-Hall, 1981) 40.

72. Bayer-Berenbaum, *The Gothic Imagination* 48–51, 145.

73. Elizabeth MacAndrew, *The Gothic Tradition in Fiction* (New York: Columbia University Press, 1979) 3.

74. Varma, “Quest of the Numinous” 47–8.

75. W.M. Verhoeven, “Opening the Text: The Locked-Trunk Motif in Late Eighteenth-Century British and American Gothic Fiction,” *Exhibited by Candlelight: Sources and Developments in the Gothic Tradition*, eds. Valeria Tinkler-Villani, Peter Davidson, and Jane Stevenson (Amsterdam–Atlanta, GA: Rodopi, 1995) 209.

76. Varma, “Quest of the Numinous” 46.

77. Eugenia C. DeLamotte, *Perils of the Night: A Feminist Study of Nineteenth Century Gothic* (New York: Oxford University Press, 1990) 166–85. Joseph Andriano speculates that some gothic fiction is specifically “male” gothic in that these gender relations are inverted and women treated as the unknowable “other.” Such stories, he explains, frequently involve a man haunted by a feminine entity, which may be, but is not recognized as, a projection of the man’s own being. Joseph Andriano, *Our Ladies of Darkness: Feminine Daemonology in Male Gothic Fiction* (University Park, PA: Pennsylvania State University Press, 1993) 2.

78. David Punter, “Narrative and Psychology in Gothic Fiction,” *Gothic Fictions Prohibition/Transgression*, ed. Kenneth Graham (New York: AMS Press, 1989) 7.

79. *Ibid.*, 10–11.

80. *Ibid.*, 13–14.
81. *Ibid.*, 24–5.
82. Among the earliest detective stories are Edgar Allan Poe's "The Murders in the Rue Morgue" (1841) and "The Purloined Letter" (1844). Mary Elizabeth Braddon's *Lady Audley's Secret* (1862) is a detective work that retains numerous gothic characteristics. Wilkie Collins' *The Moonstone* (1868) is usually identified as the first true detective novel and Sir Arthur Conan Doyle's Sherlock Holmes stories (from 1887) as the fullest expression of the genre. Later classic American examples include Dashiell Hammett's *The Maltese Falcon* (1930) and Raymond Chandler's *The Big Sleep* (1939).
83. Nadya Aisenberg, *A Common Spring: Crime Novel and Classic* (Bowling Green, OH: Bowling Green University Popular Press, 1979) 242–3.
84. *Ibid.*, 28.
85. *Ibid.*, 32–8.
86. Albert D. Hutter, "Dreams, Transformations, and Literature: The Implications of Detective Fiction," *The Poetics of Murder: Detective Fiction and Literary Theory*, eds. Glenn W. Most and William W. Stowe (New York: Harcourt Brace Jovanovich, 1983) 235.
87. Defoe and Fielding also questioned the value of such forms of evidence as character references, eye witness reports, and professional analyses provided by doctors and other specialists. Circumstantial evidence began to find its way into legal proceedings in British courts in the eighteenth century and into the fictional plots of such widely read works as Defoe's *Robinson Crusoe* and Fielding's *Tom Jones* as a form of evidence or "knowledge" and as an important component of representations of the "truth." Alexander Welsh, *Strong Representations: Narrative and Circumstantial Evidence in England* (London: The Johns Hopkins University Press, 1992).
88. Roger Callois, "The Detective Novel as Game," *The Poetics of Murder: Detective Fiction and Literary Theory*, eds. Glenn W. Most and William W. Stowe (New York: Harcourt Brace Jovanovich, 1983) 2–3.
89. Verhoeven, "Opening the Text" 209.
90. S. E. Sweeney, "Locked Rooms: Detective Fiction, Narrative Theory, and Self-Reflexivity," *The Cunning Craft: Original Essays on Detective Fiction and Contemporary Literary Theory* (Macomb: Western Illinois University Press, 1990) 3–4.
91. Todorov observes that detective fiction, with its first and second stories, is an exemplary model of all fiction. Tzvetan Todorov, "The Typology of Detective Fiction," *The Poetics of Prose* (Ithaca: Cornell University Press, 1977) 45.
92. Bruce Sterling, intro. and ed., *Mirrorshades: The Cyberpunk Anthology* (New York: Arbor House, 1986) x.
93. Early works by Philip Dick, including *The Three Stigmata of Palmer Eldritch* (1965) and *Do Androids Dream of Electric Sheep?* (1968), are regarded as obvious progenitors of cyberpunk. Other works that have been gathered into the genre because of their emphasis on mind-control and cyberspace technology include John Brunner's *The Shockwave Rider* (1975), J. W. Jeter's *The Glass Hammer* (1985), Michael Swanwick's *Vacuum Flowers* (1988), and Wilhemina Bard's *Crashcourse* and *Clipjoint* (1994).
94. Jean Baudrillard, *Simulacra and Simulation* (1981); trans. Sheila Faria Glaser (Ann Arbor: University of Michigan Press, 1994) 6.
95. *Ibid.*, 5.
96. *Ibid.*, 5–6.
97. *Ibid.*, 6.
98. *Ibid.*, 6.
99. *Ibid.*, 6–7.
100. *Ibid.*, 29–30.
101. Jacques Derrida, "Telepathy," trans. Nicholas Royle, *Oxford Literary Review* 10 (1988) 14.
102. *Ibid.*, 13.
103. *Ibid.*, 13.
104. For discussions of the Tarot in T.S. Eliot's *The Waste Land*, see Grover Smith, "The Tarot Pack" in his *The Waste Land* (London: George Allen & Unwin, 1983) 91–97; "The Fortune Teller in Eliot's *Waste Land*," *American Literature*, 25 (1954): 490–493; and "Memory and Desire: 'The Waste Land,'" *The Poems of T.S. Eliot 1909–1928: A Study of Symbols and Sources* Diss. (Ann Arbor: 1950) 72–98.
105. Jessie L. Weston, *From Ritual to Romance* (1920; Garden City, NY: Doubleday Anchor Books, 1957) 77–80.
106. Genevieve W. Foster, "The Archetypal Imagery of T.S. Eliot," *Critical Essays on T.S. Eliot's The Waste Land*, eds. Lois A. Cuddy and David H. Hirsch (Boston: G.K. Hall & Co., 1991) 113–121. The same may be said for the work of W.B. Yeats. Although deeply involved with the Golden Dawn, his

written imagery does not connect in any systematic way with that of the Tarot. See Gwladys V. Downes, "W.B. Yeats and the Tarot," *The World of W.B. Yeats Essays in Perspective*, eds. Robin Skelton and Ann Sadlemyer (Victoria, B.C.: The Adelphi Bookshop and the University of Victoria, 1965) 67–69.

107. For a description of the publishing history of this book, see Albert Howard Carter, III, "The Castle of Crossed Destinies: Lost betwixt Sign and Myth," *Italo Calvino Metamorphoses of Fantasy* (Ann Arbor, Michigan: UMI Research Press, 1987) 95–107.

108. Italo Calvino, trans. William Weaver, *The Castle of Crossed Destinies* (1969; New York: Harcourt Brace Jovanovich, 1977) 124.

109. *Ibid.*, 126.

110. Constance D. Markey, "The Tarot Cards as Subversive Tool in Italo Calvino," *Aspects of Fantasy: Selected Essays from the Second International Conference on the Fantastic in Literature and Film*, ed. William Coyle (Westport, CT: Greenwood Press, 1986) 185.

111. Billie Sue Mosiman, "The Court of the Invisible," *Tarot Fantastic*, eds. Martin H. Greenberg and Lawrence Schimel (New York: Daw Books, 1997) 52–3.

112. Susan Wade, "The Sixteenth Card," *Tarot Fantastic* 293–312.

113. Teresa Edgerton, "Tower of Brass," *Tarot Fantastic* 270–292.

114. Don Webb, "House of Cards," *Tarot Fantastic* 85.

115. Alexander Pushkin's "The Queen of Spades" (1836) is an early example of this motivation in stories about gambling with "regular" playing cards. Alexander Pushkin, *The Captain's Daughter and Other Stories* (New York: Vintage Books, 1936).

116. Nina Kiriki Hoffmann, "Articles of Faith," *Tarot Fantastic* 91–105.

117. Michelle Sagara West, "Turn of the Card," *Tarot Fantastic* 197–226.

118. Barbara Delaplace, "In the Cards," *Tarot Fantastic* 179–196.

119. Nancy Springer, "Elvis Lives," *Tarot Fantastic* 162–178.

120. Lucy Taylor, "Chattel," *Tarot Fantastic* 150–161.

121. George Alec Effinger, "Solo in the Spotlight," *Tarot Fantastic* 227–245.

122. Kate Elliott, "The Gates of Jorjun," *Tarot Fantastic* 246–269.

123. Tanya Huff, "Symbols are a Percussion Instrument," *Tarot Fantastic* 18–46.

124. Mark A. Garland, "New Beginner's Luck," *Tarot Fantastic* 65–79.

125. Storm Constantine, "As it Flows to the Sea," *Tarot Tales*, eds. Rachel Pollack and Caitlin Matthews (1989; New York: Ace Books, 1996) 91–104.

126. M. John Harrison, "The Horse of Iron," *Tarot Tales* 33–49.

127. Charles de Lint, "Wild Horses," *Tarot Fantastic* 106–34.

128. Charles Williams, *The Greater Trumps* (1932; Grand Rapids, MI: Wm. B. Eerdmans Publishing Co., 1976) 74.

129. *Ibid.*, 168.

130. Piers Anthony, *God of Tarot* (New York: Jove Publications, 1979) 181.

131. Piers Anthony, *Faith of Tarot* (New York: Jove Publications, 1983) 66 ff.

132. *Ibid.*, 78.

133. Roger Zelazny, *Nine Princes in Amber* (New York: Avon, 1972) 113–114.

134. *Ibid.*, 85.

135. Marsha Norman, *The Fortune Teller* (Toronto: Bantam Books, 1988) 70–1.

136. Tim Powers, *Last Call* (New York: Avon Books, 1992) 207.

137. *Ibid.*, 273–4.

138. Meyer Schapiro, *Words and Pictures: On the Literal and the Symbolic in the Illustration of a Text* (Paris: Mouton, 1973) 14–15.

139. Kalervo Aaltonen (designer and writer) and Taina Pailos (artist), *Kalevala Tarot* [book © 1996] (Stamford, CT: U.S. Games Systems) 3.

140. *Ibid.*, 40.

141. *Ibid.*, 55.

142. Dolores Ashcroft-Nowicki, *The Shakespearean Tarot* [book] (San Francisco: The Aquarian Press, 1993) 11.

143. Terry Donaldson, *The Lord of the Rings Tarot Deck and Card Game* [book] (Stamford, C.T.: U.S. Games Systems, 1997) 5.

144. *Ibid.*, 7.

Chapter Three— Tarot as Tarot

1. Robert Wang, *An Introduction to The Golden Dawn Tarot* (York Beach, MA: Samuel Weiser, 1978) 15–16.

2. *Ibid.*, 39.

3. *Ibid.*, 21.

4. *Ibid.*, 31, 36.

5. Edmund Burke Feldman, *Varieties of Visual Experience*, 4th edition (Englewood Cliffs, NJ: Prentice Hall, Inc., 1992).

6. *Ibid.*, 236–240.
7. “Expressiveness” is often linked with fine art and “communication” with the “functional” popular arts, particularly those of technological media, but the fallacy of this division is obvious when the functionality of all art is recognized. See Gowans and also Richard Shusterman, “Form and Funk: The Aesthetic Challenge of Popular Art,” *British Journal of Aesthetics* 31. 3 (July 1991): 203–213; and George Dickie, “The Myth of the Aesthetic Attitude,” *American Philosophical Quarterly* 1.1 (Jan. 1964): 56–65.
8. Edward S. Casey, “Expression and Communication in Art,” *Journal of Aesthetics and Art Criticism* 30 (1971/72): 198.
9. *Ibid.*, 205.
10. *Ibid.*, 206.
11. The major arcana cards for this deck were begun in 1975 by artist “Jo” Gill and the minor arcana cards begun around 1986 by Anthony Clark, an artist who had begun working on his own deck, *The Magical Tarot* [© 1986] in 1980.
12. Norbert Löschke, intro., *Cosmic Tarot Instruction* [pamphlet © 1988] (Stamford, CT: U.S. Game Systems) 4.
13. Works such as Nicki Saint Phalle’s sculpted Tarot garden in Italy and the 1947 Surrealist Tarot exhibition also fall into these two categories. Cynthia Giles provides descriptions of these pieces in *The Tarot: History, Mystery and Lore* (1992; Toronto: Simon & Schuster, 1994).
14. Rosemary Ellen Guiley and Robert Michael Place (artist), *The Alchemical Tarot* [book] (London: Thorsons (An imprint of HarperCollins Publishers), 1995) 95.
15. Stuart R. Kaplan, *Cary-Yale Visconti Tarocchi Deck* [pamphlet for facsimile edition] (Stamford, CT: U.S. Games Systems, 1984) 7.
16. Cynthia Giles, *Russian Tarot of St. Petersburg* [book © 1996] (Stamford, CT: U.S. Games Systems) 1.
17. See Ronald Grimsley, “De Gébelin and Le Monde primitif,” *Enlightenment Studies in Honour of Lester G. Crocker*, eds. Alfred J. Bingham and Virgil W. Topazio (Oxford: Voltaire Foundation, 1979) 133–44.
18. Giles, *The Tarot: History, Mystery, and Lore* 57.
19. The *Ibis Tarot* card backs are remarkably similar to the Thoth on the *Tarot of Transition* Justice card.
20. Aleister Crowley and Lady Frieda Harris (artist), *The Book of Thoth: A Short Essay on the Tarot of the Egyptians* (1944; Stamford, CT: U.S. Games Systems, 1974) 70–1.
21. Crowley and Harris, *The Book of Thoth* 70.
22. Clive Barrett, *The Ancient Egyptian Tarot* [book] (Hammersmith, London: Aquarian (An imprint of HarperCollins Publishers), 1994) 141.
23. Rachel Pollack, *The Haindl Tarot Volume I: The Major Arcana* (North Hollywood, CA: Newcastle Publishing, 1990) 22.
24. *Ibid.*, 24.
25. *Ibid.*, 25.
26. *Ibid.*, 30.
27. Tracey Hoover, *The Ancestral Path Tarot* (Stamford, CT: U.S. Game Systems, 1996) 7.
28. *Ibid.*, 8.
29. *Ibid.*, 109.
30. *Ibid.*, 77.
31. Dr. Emil Kazanlar, *The Kazanlar Tarot* [pamphlet © 1996] (Neuhausen, Switzerland: AGM AGMüller) 103.
32. *Ibid.*
33. James Wanless, *Voyager Guidebook: Tarot Instruction Book and Manual for Voyager Tarot* [book] (1985; revised edition: Carmel, CA: Merrill-West Publishing, 1986) 50.
34. Buryn 2.
35. R.J. Stewart, *The Dreampower Tarot* [book] (San Francisco, CA: Aquarian Press (An Imprint of HarperCollins Publishers), 1993) 84–5.
36. Gunnar Kossatz, *Experimental Tarot* [pamphlet © 1995] (Neuhausen, Switzerland: AGM AGMüller) 27.
37. Maggie Kneen, *Psycards* [pamphlet © 1989] (Stamford, CT: U.S. Games Systems) 3, 33–34.
38. Monte Farber and Amy Zerner (artist), *Cupid Cards: The Oracle of Love* [book] (Toronto: Penguin Books, 1996) 23.
39. Kathleen M. Skelly (artist) and Svetlana Alexandrovna Touchkoff (writer and artist), *Russian Gypsy Fortune Telling Cards* [book © 1992] (New York: HarperCollins Publishers) 10.
40. *Ibid.*, 18.
41. Lynn V. Andrews and Rob Schouten (artist), *The Power Deck: The Cards of Wisdom* [book © 1991] (New York: HarperSanFrancisco [A Division of HarperCollins Publishers]) ix, 3, 5.
42. Andrews refers her readers to her book *The Woman of Wyrrd* for a full explanation of this occurrence. Andrews x.
43. *Ibid.*, ix.

44. *Ibid.*, 99.
45. It is the King Wen arrangement that informs Richard Wilhelm's popular translation of *The I Ching or Book of Changes*, 3rd edition (Princeton, NJ: Princeton University Press, 1967).
46. Hermann Haindl, *The Haindl Rune Oracle* [pamphlet by Nigel Pennick from his book of same title © 1997] (Stamford, CT: U.S. Games Systems) 16.
47. Ambika Wauters, *The Angel Oracle* [book] (Toronto: Stoddart Publishing, 1995) 100.
48. *Ibid.*, 16.
49. *Ibid.*, 24–5.
50. Terry Donaldson, *The Lord of the Rings Oracle* [book] (New York: Sterling Publishing, Co., 1998) 57.
51. *Ibid.*, 35.
52. A portion of this section was published as "Arthurian Legend in Tarot," *King Arthur in Popular Culture*, eds. Donald Hoffman and Elizabeth Sklar (Jefferson, NC: McFarland & Co. Publishers, 2002) 233–48. This earlier essay included a longer discussion and illustrations of cards showing the articulation of King Arthur in Tarot.
53. Caitlin and John Matthews, *Hal-lowquest: Tarot Magic and the Arthurian Mysteries* San Francisco: The Aquarian Press (An Imprint of HarperCollins Publishers), 1990) 13–14.
54. Kisma K. Stepanich, *Fairy Wicca Tarot* [booklet © 1999] (St. Paul, MI: Llewellyn Publications) 3.
55. Mark Ryan and Chesca Potter (artist), *The Greenwood Tarot* (Hammer-smith, London: Thorsons An Imprint of HarperCollins Publishers, 1996) 2–3.
56. *Ibid.*, 9.
57. John Matthews, *The Celtic Shaman's Pack* (Rockport, MA: Element, 1995) 7.
58. *Ibid.*, 31.
59. *Ibid.*, 136.
60. *Ibid.*, 141.
61. Caitlin Matthews, *The Celtic Book of the Dead: A Guide for Your Voyage to the Celtic Otherworld* (Toronto: Stewart House, 1992) 11.
62. Philip Carr-Gomm, Stephanie Carr-Gomm and Bill Worthington (artist), *The Druid Animal Oracle: Working with the Sacred Animals of the Druid Tradition* [book] (Toronto: Simon and Schuster, Inc., 1994) 10.
63. *Ibid.*, 6.
64. Liz and Colin Murray and Vanessa Card (artist), *The Celtic Tree Oracle: A System of Divination* [book] (Toronto: Stoddard Publishing Co., 1988) 20.
65. Peter Balin, *The Flight of the Feathered Serpent* (Wilmont, WI: 1976) 114–5.
66. Tracy LeCocq, *The Santa Fe Tarot Deck* [pamphlet © 1993] (Stamford, CT: U.S. Games Systems) 16.
67. Magda and J.A. Gonzalez (artist), *Native American Tarot Deck* [pamphlet © 1982] (Stamford, CT: U.S. Games Systems) 91.
68. Magda and J.A. Gonzalez (artist), *Star Spider Speaks: The Teachings of the Native American Tarot* [book © 1990] (Stamford, CT: U.S. Games Systems) 47.
69. Viola Monreal, *Tarot of the Southwest Sacred Tribes* [pamphlet © 1996] (Stamford, CT: U.S. Games Systems) 5.
70. The information about Lakota concepts it provides coincides roughly with that in Archie Fire Lame Deer's other book, written with Richard Erdoes, *Gift of Power: The Life and Teachings of a Lakota Medicine Man* (1992), as well as James Walker's books which are the standard anthropological sources on Lakota culture.
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72. *Ibid.*, 221.
73. *Ibid.*, 41.
74. Linda Childers-Amber Fawn (artist) and Jamie Sams, *Sacred Path Cards: the Discovery of Self Through Native Teaching* [book © 1990] (New York: HarperCollinsPublishers) 79–80.
75. Wa-Na-Nee-Che and Eliana Harvey and Stephen Marwood (photographer). *White Eagle Medicine Wheel: Native Wisdom as a Way of Life* [book © 1997] (New York: St. Martin's Press) 7.
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Appendix



Plate 1.1. Pamela Smith (artist) and Arthur Waite. *The Rider-Waite Tarot*. 1910; Stamford, CT: U.S. Games Systems. 7 × 12 cm. Illustration reproduced by permission of U.S. Games Systems. ©1971. Further reproduction is prohibited.



Plate 1.2. Deck Type A2. Joyce Eakins (artist) and Pamela Eakins (Ph.D). *Tarot of the Spirit*. Stamford, CT: U.S. Game Systems, 1992. 7 × 12 cm.



Plate 1.3. Deck Type D2. Julie Cuccia-Watts. *The Ancestral Path Tarot Deck*. Stamford, CT: U.S. Game Systems. 8 × 10.5 cm. Illustration used by permission of U.S. Games Systems. ©1995. Further reproduction is prohibited.



Plate 1.4. Deck Type D2. Hermann Haindl. *The Haindl Tarot* [© 1990]. Stamford, CT: U.S. Games Systems. 7 × 12 cm. Illustration reproduced by permission of the artist, Hermann Haindl. Further reproduction prohibited.

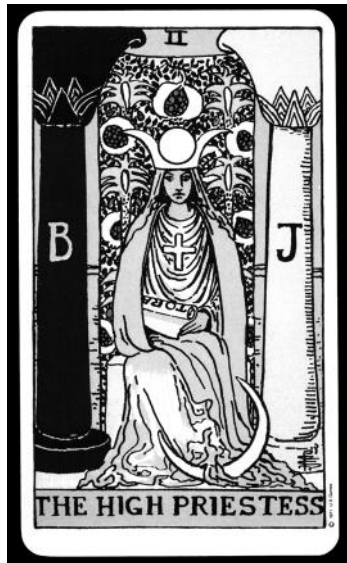


Plate 2.1. Pamela Smith (artist) and Arthur Waite. *The Rider-Waite Tarot*. 1910; Stamford, CT: U.S. Games Systems. 7 × 12 cm. Illustration reproduced by permission of U.S. Games Systems. ©1971. Further reproduction is prohibited.



Plate 2.2. Deck Type D1. Miranda Gray (artist), Caitlin and John Matthews. *The Arthurian Tarot*. Wellingborough, Northamptonshire, England: Aquarian Press, 1990. 8 × 12 cm. Illustration reproduced by permission of the authors, Caitlin and John Matthews. Further reproduction is prohibited.



Plate 2.3. Deck Type D1. Anna-Marie Ferguson. *Legend: The Arthurian Tarot*. St. Paul, MN: Llewellyn Worldwide, 1995. 7 × 11.8 cm. Illustration reproduced by permission of the artist, Anna-Marie Ferguson. Further reproduction is prohibited.



Plate 2.4. Deck Type D3. Caitlin Matthews and Olivia Rayner (artist). *The Celtic Wisdom Tarot*. Rochester, VT: Destiny Books, 1999. 9 × 14 cm.



Plate 3.1. Pamela Smith (artist) and Arthur Waite. *The Rider-Waite Tarot*. 1910; Stamford, CT: U.S. Games Systems. 7 × 12 cm. Illustration reproduced by permission of U.S. Games Systems. ©1971. Further reproduction is prohibited.



Plate 3.2. Deck Type D1. Miranda Gray (artist), Caitlin and John Matthews. *The Arthurian Tarot*. Wellingborough, Northamptonshire, England: Aquarian Press, 1990. 8 × 12 cm. Illustration reproduced by permission of the authors, Caitlin and John Matthews. Further reproduction is prohibited.



Plate 3.3. Deck Type D1. Anna-Marie Ferguson. *Legend: The Arthurian Tarot*. St. Paul, MN: Llewellyn Worldwide, 1995. 7 × 11.8 cm. Illustration reproduced by permission of the artist, Anna-Marie Ferguson. Further reproduction is prohibited.



Plate 3.4. Deck Type D3. Chesca Potter (artist) and Mark Ryan. *The Greenwood Tarot*. Hammersmith, London: Thorsons, 1996. 8 × 12.



Plate 4.1. Pamela Smith (artist) and Arthur Waite. *The Rider-Waite Tarot*. 1910; Stamford, CT: U.S. Games Systems. 7 × 12 cm. Illustration reproduced by permission of U.S. Games Systems. ©1971. Further reproduction is prohibited.



Plate 4.2. Deck Type A3. Yvonne G. Jensen. *Tapestry Tarot* [©1995]. Stamford, CT: U.S. Games Systems. 10.1 × 13.3 cm.



Plate 4.3. Deck Type D1. Miranda Gray (artist), Caitlin and John Matthews. *The Arthurian Tarot*. Wellingborough, Northamptonshire, England: Aquarian Press, 1990. 8 × 12 cm. Illustration reproduced by permission of the authors, Caitlin and John Matthews. Further reproduction is prohibited.

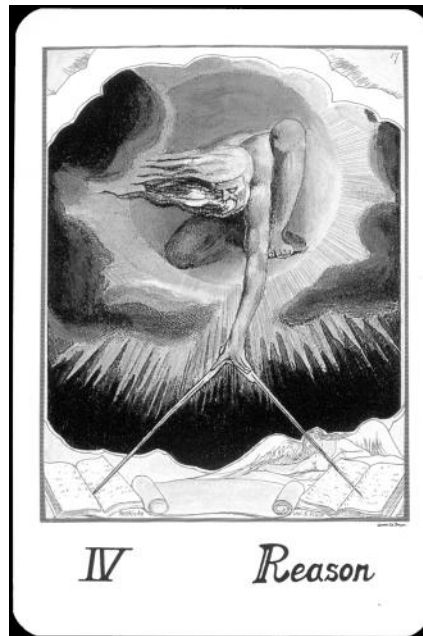


Plate 4.4. Deck Type A3/D3. Ed Buryn. *The William Blake Tarot* [©1995]. New York: HarperSanFrancisco. 8 × 12 cm.



Plate 5.1. Pamela Smith (artist) and Arthur Waite. *The Rider-Waite Tarot*. 1910; Stamford, CT: U.S. Games Systems. 7 × 12 cm. Illustration reproduced by permission of U.S. Games Systems. ©1971. Further reproduction is prohibited.

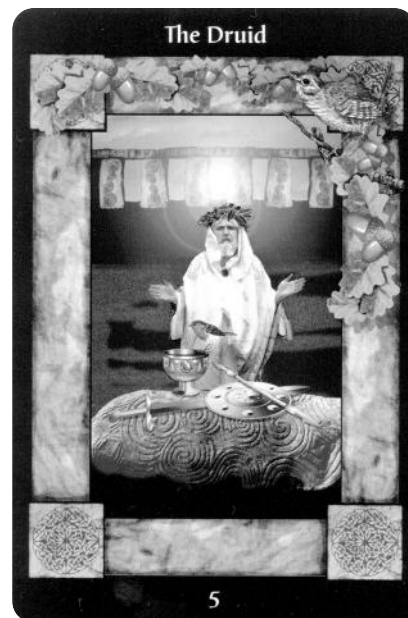


Plate 5.2. Deck Type A3/D1. Anne Franklin and Paul Mason (artist). *The Sacred Circle Tarot*. St. Paul, MN: Lewellyn Worldwide Publications, 1998. 8.5 × 13 cm.

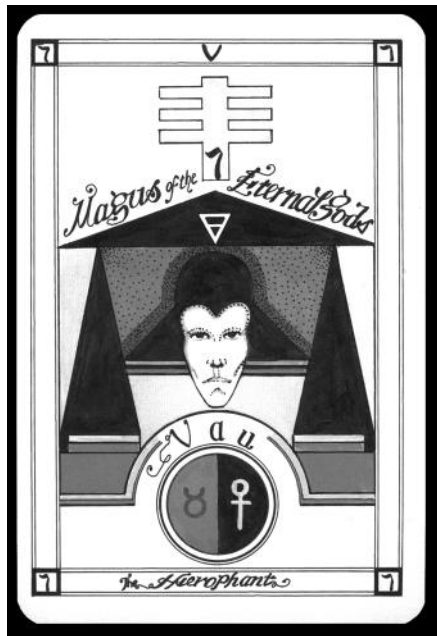


Plate 5.3. Deck Type D3. Anthony Clark. *The Magickal Tarot* [©1986]. London: Aquarian Press. 8 × 12 cm.



Plate 5.4. Deck Type D3. Patricia Beatty and Mike Giddens (artist). *Quester: The Journey of the Brave: A New Interpretation of the Tarot*. Boston: Element, 1999. 8.6 × 13 cm.



Plate 6.1. Pamela Smith (artist) and Arthur Waite. *The Rider-Waite Tarot*. 1910; Stamford, CT: U.S. Games Systems. 7 × 12 cm. Illustration reproduced by permission of U.S. Games Systems. ©1971. Further reproduction is prohibited.



Plate 6.2. Deck Type A2. David Mario Palladini. *The Aquarian Tarot*. Morgan Press, 1970. 7.5 × 11.8 cm.



Plate 6.3. Deck Type D1. Giorgio Tavaglione. *Tavaglione Tarot (The Stairs of Gold)* [©1980]. Stamford, CT: U.S. Games Systems. 7 × 13.1 cm.



Plate 6.4. Deck Type D1. David and Jyoti McKie. *The Healing Earth Tarot*. St. Paul, MN: Llewellyn Worldwide, 1994. 8.5 × 10.5 cm.



Plate 7.1. Pamela Smith (artist) and Arthur Waite. *The Rider-Waite Tarot*. 1910; Stamford, CT: U.S. Games Systems. 7 × 12 cm. Illustration reproduced by permission of U.S. Games Systems. ©1971. Further reproduction is prohibited.

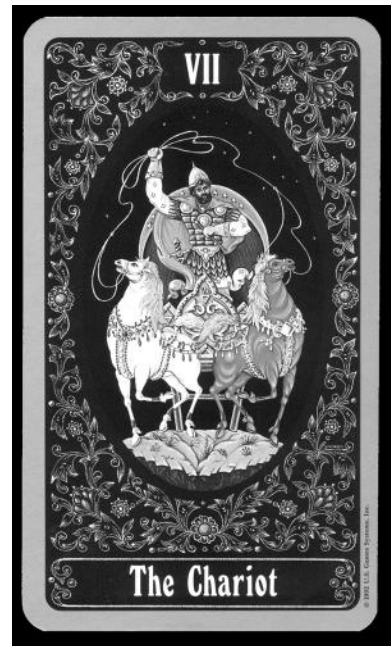


Plate 7.2. Deck Type D1. Yuri Shakov. *The Russian Tarot of St. Petersburg*. [©1992] Stamford, CT: U.S. Games Systems. 7 × 12 cm.

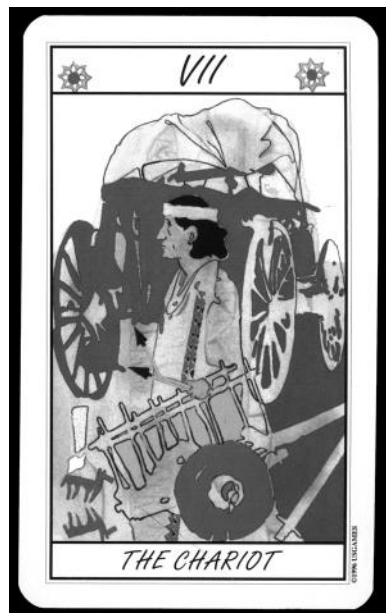


Plate 7.3. Deck Type D1. Viola Monreal. *Tarot of Southwest Sacred Tribes* [©1996]. Stamford, CT: U.S. Games Systems 7 × 11.7 cm.



Plate 7.4. Deck Type A3/D3. Ken Knutson (artist) and James Wanless (Ph. D). *Voyager Tarot* [©1985]. Carmel, CA: Merrill-West Publishing. 9.6 × 14 cm. Illustration reproduced by permission of the author, James Wanless. Further reproduction is prohibited.



Plate 8.1. Pamela Smith (artist) and Arthur Waite. *The Rider-Waite Tarot*. 1910; Stamford, CT: U.S. Games Systems. 7 × 12 cm. Illustration reproduced by permission of U.S. Games Systems. ©1971. Further reproduction is prohibited.

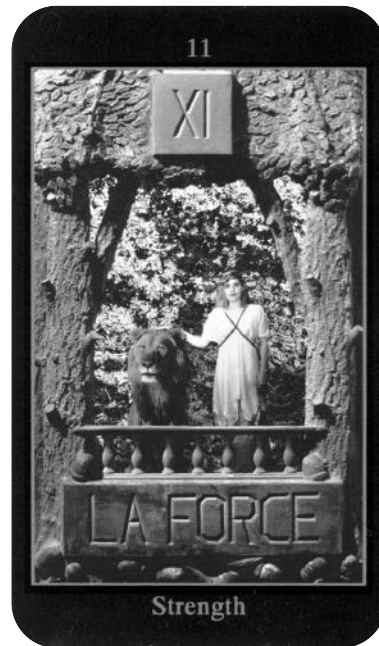


Plate 8.2. Deck Type A3. Tim Thompson. *The Vision Tarot* [©1995]. Turnhout, Belgium: Carta Mundi. 7 × 12 cm.



Plate 8.3. Deck Type D1. Courtney Davis. *The Celtic Tarot* [©1990]. London: Thorsons. 8 × 12 cm.

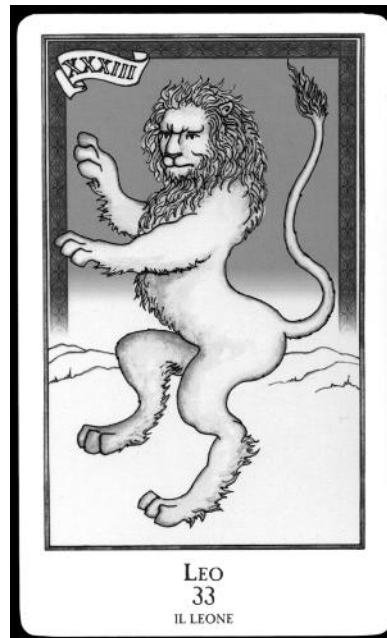


Plate 8.4. Brian Williams. *The Minchiate Tarot*. Rochester, VT: Destiny Books, 1999. 7.5 × 12.6 cm.

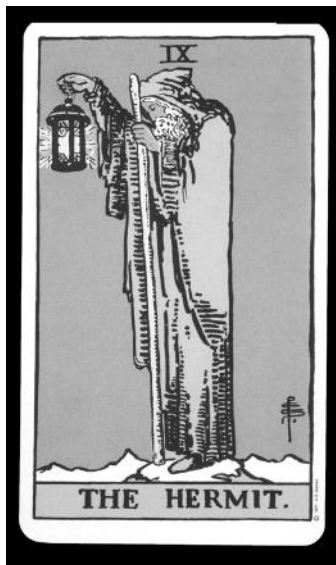


Plate 9.1. Pamela Smith (artist) and Arthur Waite. *The Rider-Waite Tarot*. 1910; Stamford, CT: U.S. Games Systems. 7 × 12 cm. Illustration reproduced by permission of U.S. Games Systems. ©1971. Further reproduction is prohibited.



Plate 9.2. Deck Type A2. Ellen Cannon Reed and Martin Cannon. *The Witches Tarot* [©1989]. St. Paul, MN: Llewellyn Publications.



Plate 9.3. Deck Type D1. Kalervo Aaltonen (designer and writer) and Taina Pailos (artist). *Kalevala Tarot* [©1996]. Stamford, CT: U.S. Games Systems. 7 × 11.4 cm.

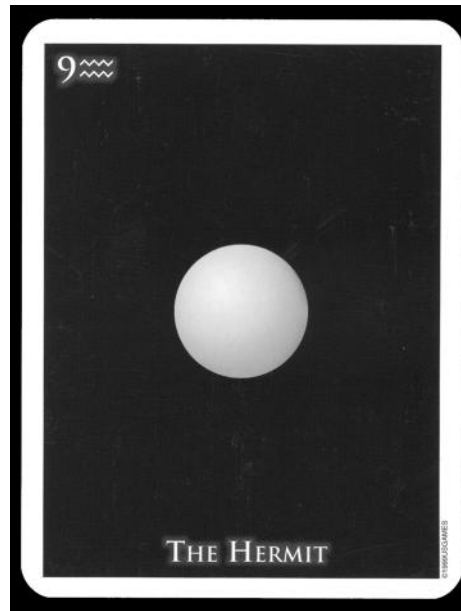


Plate 9.4. Deck Type D3. Michael Hobbs and Crystal Love. *One World Tarot* [©1999]. Stamford, CT: U.S. Games Systems. 8 × 10.5 cm.

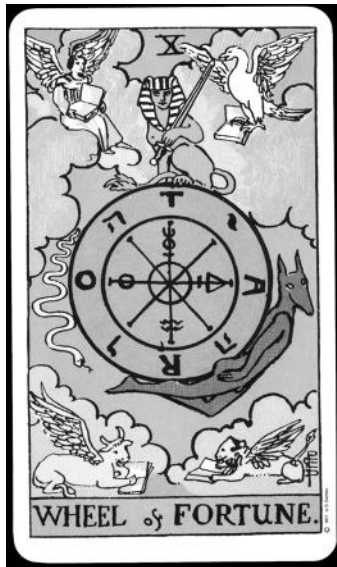


Plate 10.1. Pamela Smith (artist) and Arthur Waite. *The Rider-Waite Tarot*. 1910; Stamford, CT: U.S. Games Systems. 7 × 12 cm. Illustration reproduced by permission of U.S. Games Systems. ©1971. Further reproduction is prohibited.

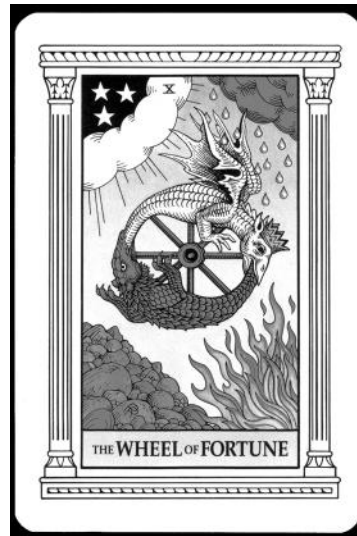


Plate 10.2. Deck Type D1. Rosemary Ellen Guiley and Robert Michael Place (artist). *The Alchemical Tarot* [©1995]. London: Thorsons. 8 × 12 cm. Illustration reproduced by permission of the author, Robert M. Place. ©Robert M. Place 1995. Further reproduction prohibited.



Plate 10.3. Deck Type D1. Terry Donaldson and Peter Pracownik (artist). *The Dragon Tarot* [©1995]. Stamford, CT: U.S. Games Systems. 7 × 11 cm.

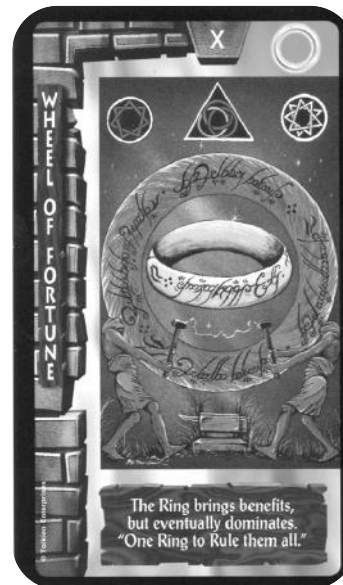


Plate 10.4. Deck Type D1. Terry Donaldson, Mike Fitzgerald (game rules), and Peter Pracownik (artist). *The Lord of the Rings Tarot deck and Card Game* [©1997]. Stamford, CT: U.S. Games Systems. 7 × 12 cm.



Plate 11.1. Pamela Smith (artist) and Arthur Waite. *The Rider-Waite Tarot*. 1910; Stamford, CT: U.S. Games Systems. 7 × 12 cm. Illustration reproduced by permission of U.S. Games Systems. ©1971. Further reproduction is prohibited.



Plate 11.2. Deck Type A1. Johanna Sherman. *The Sacred Rose Tarot* [©1980]. Stamford, CT: U.S. Game Systems. 7 × 12 cm.



Plate 11.3. Deck Type A2. Norbert Lösche. *Cosmic Tarot* [©1988]. F.X. Schmid. 6.7 × 11.5 cm.

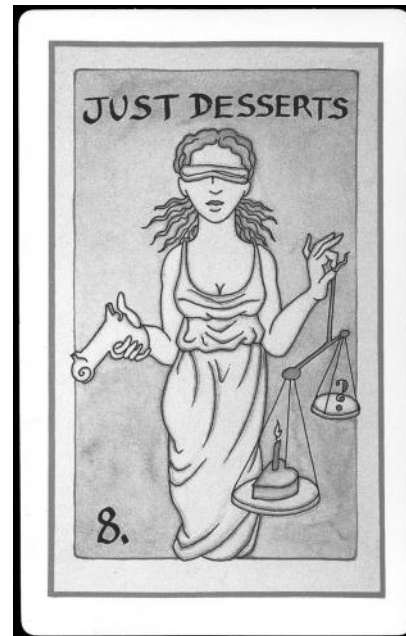


Plate 11.4. Deck Type D1. Brian Williams. *The Pomo Tarot* [©1994]. New York: Harper-SanFrancisco. 9.5 × 15.2 cm.



Plate 12.1. Pamela Smith (artist) and Arthur Waite. *The Rider-Waite Tarot*. 1910; Stamford, CT: U.S. Games Systems. 7 × 12 cm. Illustration reproduced by permission of U.S. Games Systems. ©1971. Further reproduction is prohibited.

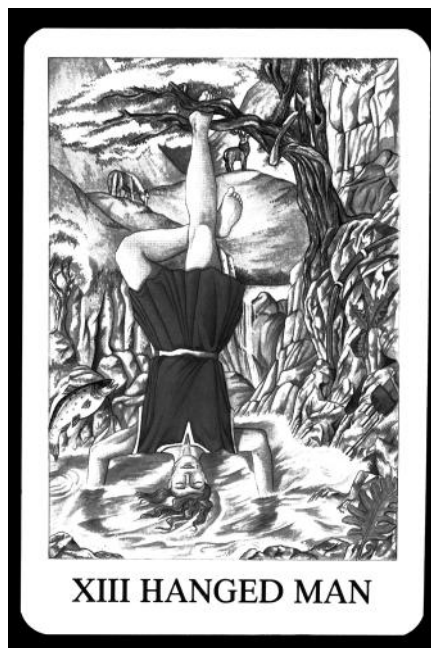


Plate 12.2. Deck Type A1. Miranda Gray (artist) and R.J. Stewart. *The Merlin Tarot*. London: Aquarian Press, 1992. 8 × 12 cm.



Plate 12.3. Deck Type A2. Michael Goepferd. *The Tarot of Light and Shadow* [© 1997]. Rochester, VT: Destiny Books. 10.8 × 14 cm.

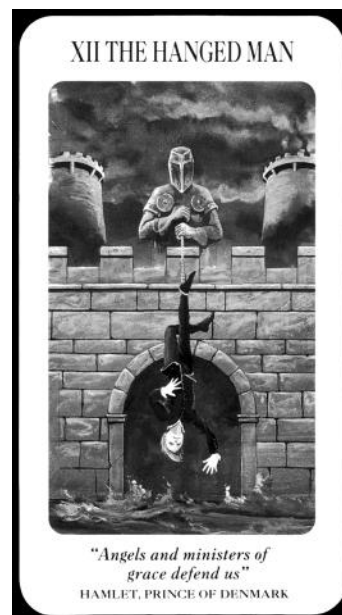


Plate 12.4. Deck Type D1. Dolores Ashcroft-Nowicki and Paul Hardy (artist). *The Shakespearean Tarot*. London: Aquarian Press, 1993. 6.1 × 11.2 cm.



Plate 13.1. Pamela Smith (artist) and Arthur Waite. *The Rider-Waite Tarot*. 1910; Stamford, CT: U.S. Games Systems. 7 × 12 cm. Illustration reproduced by permission of U.S. Games Systems. ©1971. Further reproduction is prohibited.



Plate 13.2. Deck Type A2. Antonella Castelli. *Tarot Art Nouveau* [©2000]. Torino, Italy: Lo Scarebo. 6.6 × 12 cm.



Plate 13.3. Deck Type D3. Kris Waldherr. *The Goddess Tarot*. Stamford, CT: U.S. Games Systems. 8.7 × 12 cm. Illustration used by permission of U.S. Games Systems. [©1998]. Further reproduction prohibited.

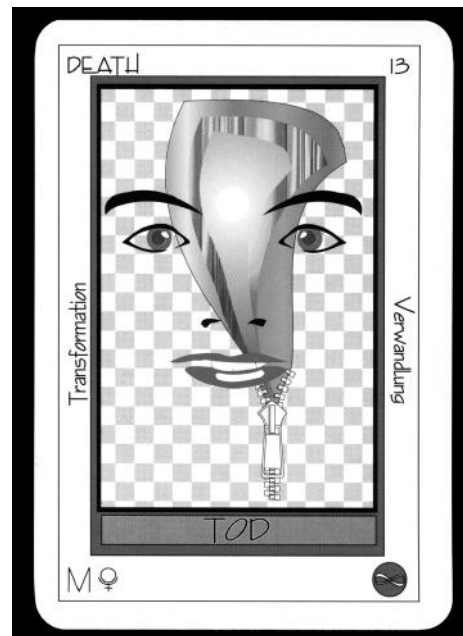


Plate 13.4. Deck Type D3. Gunnar Kossatz. *Experimental Tarot* [©1995]. Neuhausen, Switzerland: AGM AGMüller. 7 × 10.2 cm.



Plate 14.1. Pamela Smith (artist) and Arthur Waite. *The Rider-Waite Tarot*. 1910; Stamford, CT: U.S. Games Systems. 7 × 12 cm. Illustration reproduced by permission of U.S. Games Systems. ©1971. Further reproduction is prohibited.



Plate 14.2. Deck Type A2. Melanie Gendron. *The Gendron Tarot*. Stamford, CT: U.S. Games Systems. 7 × 12 cm. Illustration used by permission of U.S. Games Systems. [©1997]. Further reproduction prohibited.



Plate 14.3. Deck Type D1. Maggie Kneen. *Old English Tarot* [©1996]. Stamford, CT: U.S. Games Systems. 7 × 12 cm.

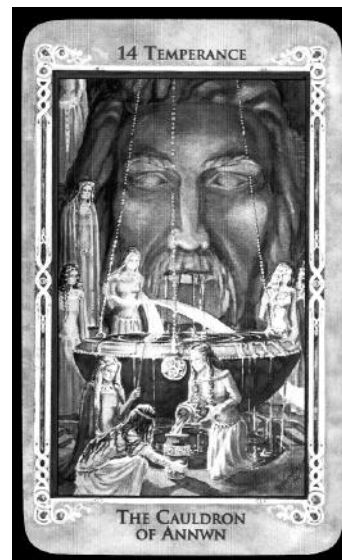


Plate 14.4. Deck Type D1. Anna-Marie Ferguson. *Legend: The Arthurian Tarot*. St. Paul, MN Llewellyn Worldwide, 1995. 7 × 11.8 cm. Illustration reproduced by permission of the artist, Anna-Marie Ferguson. Further reproduction prohibited.



Plate 15.1. Pamela Smith (artist) and Arthur Waite. *The Rider-Waite Tarot*. 1910; Stamford, CT: U.S. Games Systems. 7 × 12 cm. Illustration reproduced by permission of U.S. Games Systems. ©1971. Further reproduction is prohibited.



Plate 15.2. Deck Type D1. Candice Cantin (artist) and Michael Tierra (herbalist). *The Herbal Tarot* [©1988]. Stamford, CT: U.S. Games Systems. 7 × 12 cm.



Plate 15.3. Deck Type D1. Kisma K. Stepanich and Renée Christine Yates (artist). *Faery Wicca Tarot* [©1998]. St. Paul, MN: Llewellyn Worldwide, 7 × 11.7 cm.



Plate 15.4. Deck Type D3. Vicki Noble and Karen Vogel. *Motherpeace Round Tarot*. Stamford, CT: U.S. Game Systems. 11.4 cm dia. Illustration reproduced by permission of Vickie Noble. Motherpeace is a pseudonym for Vicki Noble and Karen Vogel © 1981. Further reproduction is prohibited.



Plate 16.1. Pamela Smith (artist) and Arthur Waite. *The Rider-Waite Tarot*. 1910; Stamford, CT: U.S. Games Systems. 7 × 12 cm. Illustration reproduced by permission of U.S. Games Systems. ©1971. Further reproduction is prohibited.



Plate 16.2. Deck Type A1. Bill Greer (artist) and Lloyd Morgan. *Morgan-Greer Tarot* [©1979]. Stamford, CT: U.S. Games Systems. 7.3 × 12 cm.



Plate 16.3. Deck Type D3. Rosemary Ellen Guiley and Robert Michael Place (artist). *The Angels Tarot* [©1995]. New York: Harper-San Francisco. 7 × 12.6 cm.



Plate 16.4. Deck Type D3. Peter Balin. *Xultún Tarot: The Mayot Tarot Deck*. 1976; Twin Lakes, WI: Arcana Publishing, 1980. 7.5 × 11.6 cm.



Plate 17.1. Pamela Smith (artist) and Arthur Waite. *The Rider-Waite Tarot*. 1910; Stamford, CT: U.S. Games Systems. 7 × 12 cm. Illustration reproduced by permission of U.S. Games Systems. ©1971. Further reproduction is prohibited.

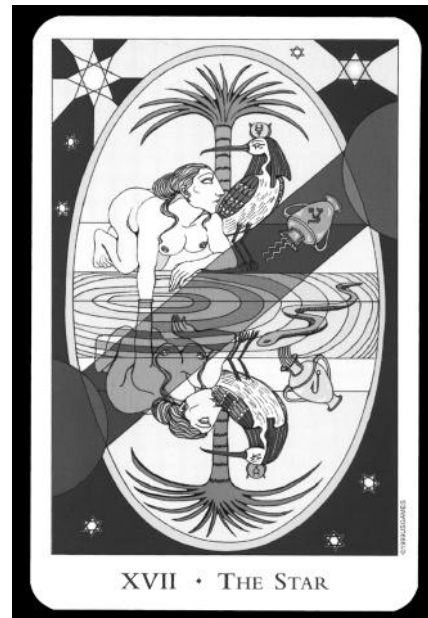


Plate 17.2. Deck Type D1. Josephine Mori, Dan Staroff (artist), and Jill Stockwell. *Tarot of the Sephiroth* [©1999]. Stamford, CT: U.S. Games Systems. 7.5 × 11.5 cm.

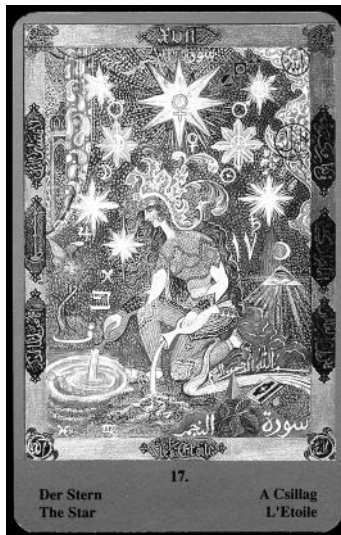


Plate 17.3. Deck Type D2. Dr. Emil Kazanlar. *Kazanlar Tarot* [©1996]. AGM Agmüller. 7 × 11 cm. Illustration reproduced by permission of AGM AGMüller, CH-8212 Neuhausen, Switzerland. ©AGM, Switzerland www.tarotworld.com Further reproduction prohibited.

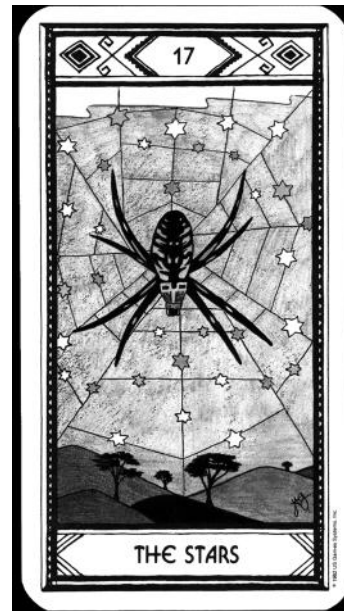


Plate 17.4. Deck Type D1. J.A. Gonzalez (artist) and Magda Weck Gonzalez. *Native American Tarot Deck* [©1982]. Stamford, CT: U.S. Games Systmes. 6.1 × 11.2 cm.

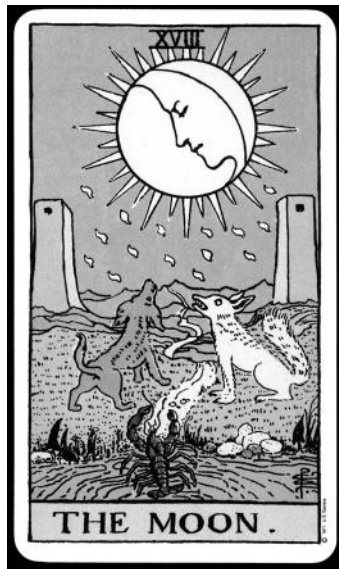


Plate 18.1. Pamela Smith (artist) and Arthur Waite. *The Rider-Waite Tarot*. 1910; Stamford, CT: U.S. Games Systems. 7 × 12 cm. Illustration reproduced by permission of U.S. Games Systems. ©1971. Further reproduction is prohibited.



Plate 18.2. Deck Type A3. Nancy Tolford. *The Love Tarot*. [©1995]. Toronto: A Bulfinch Press Book. 7 × 12 cm.



Plate 18.3. Deck Type D1. Liz Greene, Tricia Newell (artist), and Juliet Sharman-Burke. *The Mythic Tarot* [©1986]. Toronto: Stoddard Publishing. 7.6 × 12.8 cm.



Plate 18.4. Deck Type D3. Carol Bridges. *The Medicine Woman Tarot Deck* [©1987]. Stamford, CT: U.S. Games Systems. 7 × 10.8 cm. Illustration reproduced by permission of the artist, Carol Bridges. Further reproduction prohibited.



Plate 19.1. Pamela Smith (artist) and Arthur Waite. *The Rider-Waite Tarot*. 1910; Stamford, CT: U.S. Games Systems. 7 × 12 cm. Illustration reproduced by permission of U.S. Games Systems. ©1971. Further reproduction is prohibited.



Plate 19.2. Deck Type A1. Karen Marie Sweikhardt. *Tarot of a Moon Garden* [©1993]. Stamford, CT: U.S. Game Systems. 7 × 12 cm.



Plate 19.3. Deck Type A2. Birgit Boline Erfurt. *Karma Tarot* [©1978]. Stamford, CT: U.S. Games Systems. 8.8 × 13.7 cm.



Plate 19.4. Deck Type D1. Christopher John Abbey (designer) and Morgana Abbey (designer and artist). *The Wonderland Tarot* [©1989]. Stamford, CT: U.S. Games. 6.1 × 10 cm.



Plate 20.1. Pamela Smith (artist) and Arthur Waite. *The Rider-Waite Tarot*. 1910; Stamford, CT: U.S. Games Systems. 7 × 12 cm. Illustration reproduced by permission of U.S. Games Systems. ©1971. Further reproduction is prohibited.

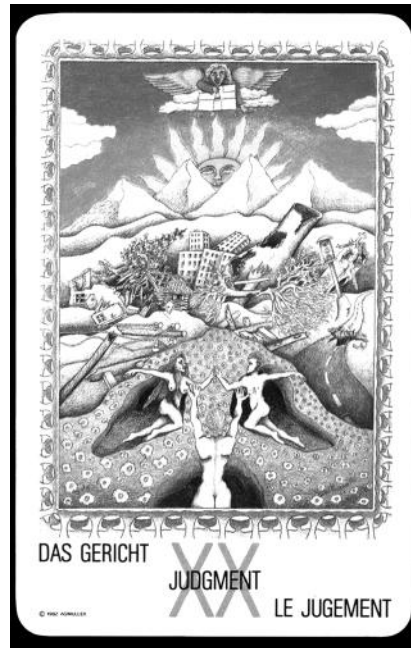


Plate 20.2. Deck Type A2. Walter Wegmüller *New Age Tarot* [©1982]. Neuhausen, Switzerland: AGM AGMüller. 7 × 11 cm.

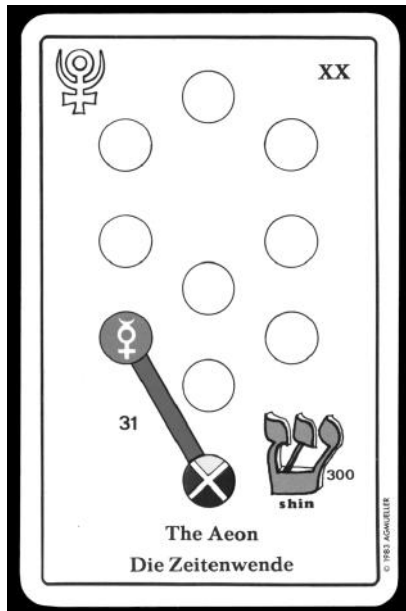


Plate 20.3. Deck Type D3. Rufus Camphausen and Aplonia Van Leeuwen. *Tree-of-Life Tarot* [©1983]. Neuhausen, Switzerland: AGM Agmüller. 7 × 11 cm.

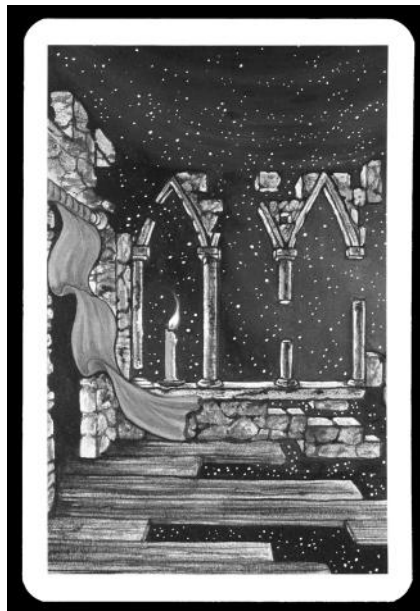


Plate 20.4. Deck Type D3. Stuart Littlejohn (artist) and R.J. Stewart (designer and writer). *The Dreampower Tarot* [©1993]. London: Aquarian Press, 1993. 8 × 12 cm.



Plate 21.1. Pamela Smith (artist) and Arthur Waite. *The Rider-Waite Tarot*. 1910; Stamford, CT: U.S. Games Systems. 7 × 12 cm. Illustration reproduced by permission of U.S. Games Systems. ©1971. Further reproduction is prohibited.

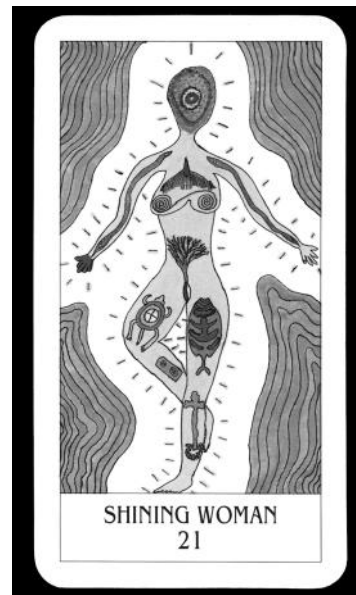


Plate 21.2. Deck Type D3. Rachael Pollack. *Shining Woman Tarot*. London: Aquarian Press, 1992. 6.1 × 11.2 cm. Illustration reproduced by permission of the artist, Rachel Pollack. Further reproduction prohibited.

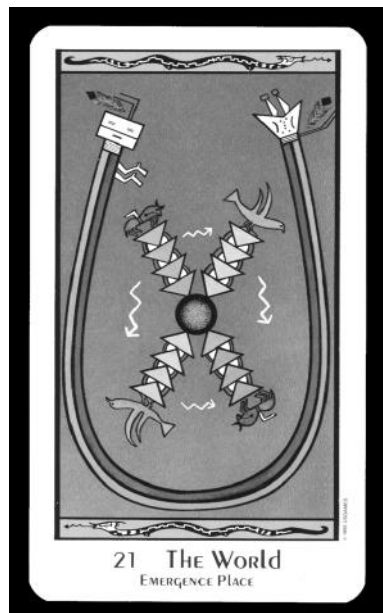


Plate 21.3. Deck Type D1. Holly Huber (artist) and Tracy LeCocq. *Sante Fe Tarot* [©1993]. Stamford, CT: U.S. Games Systems. 7 × 12 cm.

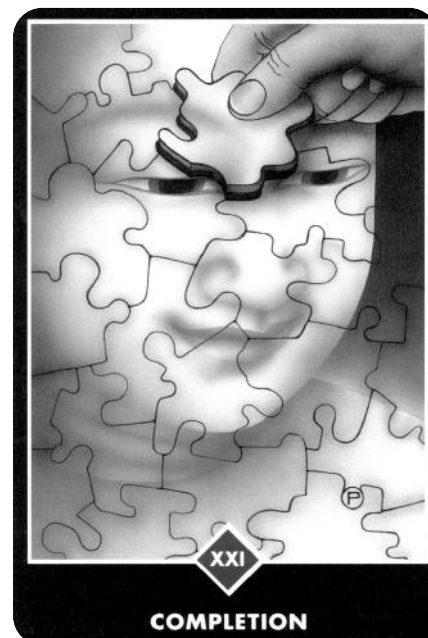


Plate 21.4. Deck Type D3. Ma Deva Padma (Susan Morgan). *Osho Zen Tarot* [©1994]. New York: St. Martin's Press. 7.4 × 10.9 cm.



Plate 22.1. Pamela Smith (artist) and Arthur Waite. *The Rider-Waite Tarot*. 1910; Stamford, CT: U.S. Games Systems. 7 × 12 cm. Illustration reproduced by permission of U.S. Games Systems. ©1971. Further reproduction is prohibited.

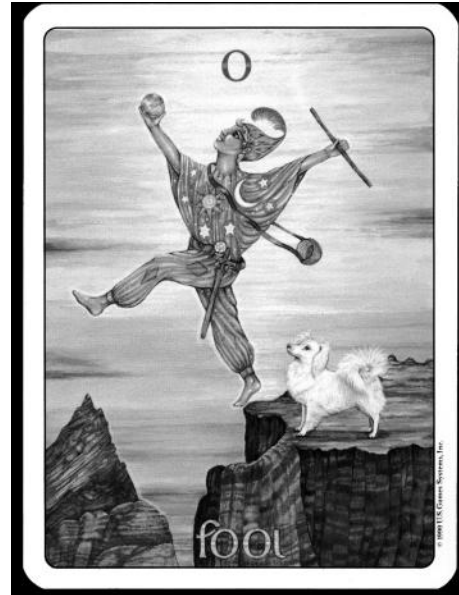


Plate 22.2. Deck Type A1. Elizabeth Josephine Gill. *The Gill Tarot*. Stamford, CT: U.S. Game Systems. 8 × 10.8 cm. Illustration used by permission of the U.S. Games Systems. ©1990. Further reproduction prohibited.



Plate 22.3. Deck Type A1. Ellen Connolly (ph.D.) and Peter Paul Connolly (artist). *The Connolly Tarot Deck* [©1989]. Stamford, CT: US Games Systems. 7 × 12 cm.



Plate 22.4. Deck Type A1. Dolores Ashcroft-Nowicki and Jo Gill (artist major arcana). *The Servants of the Light Tarot* [©1991]. London: Aquarian Press. 8 × 12 cm.

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